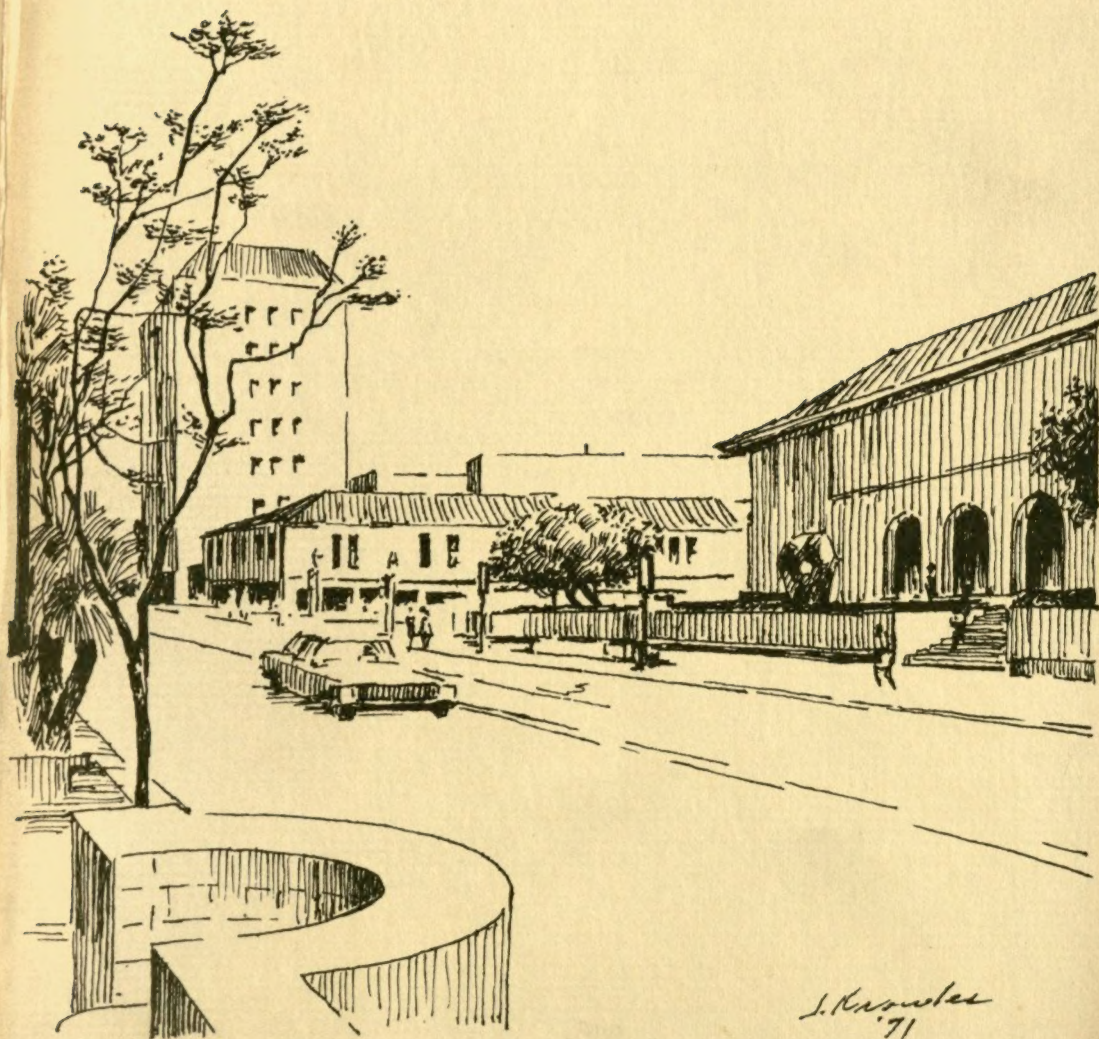


QUARTERLY BULLETIN  
OF THE  
SANTA BARBARA HISTORICAL SOCIETY  
136 EAST DE LA GUERRA STREET  
SANTA BARBARA, CALIFORNIA 93101

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**A WALK DOWN STATE STREET**  
**1971**

Vol. XVII, No. 4

Winter, 1971



## A WALK DOWN STATE STREET, 1971

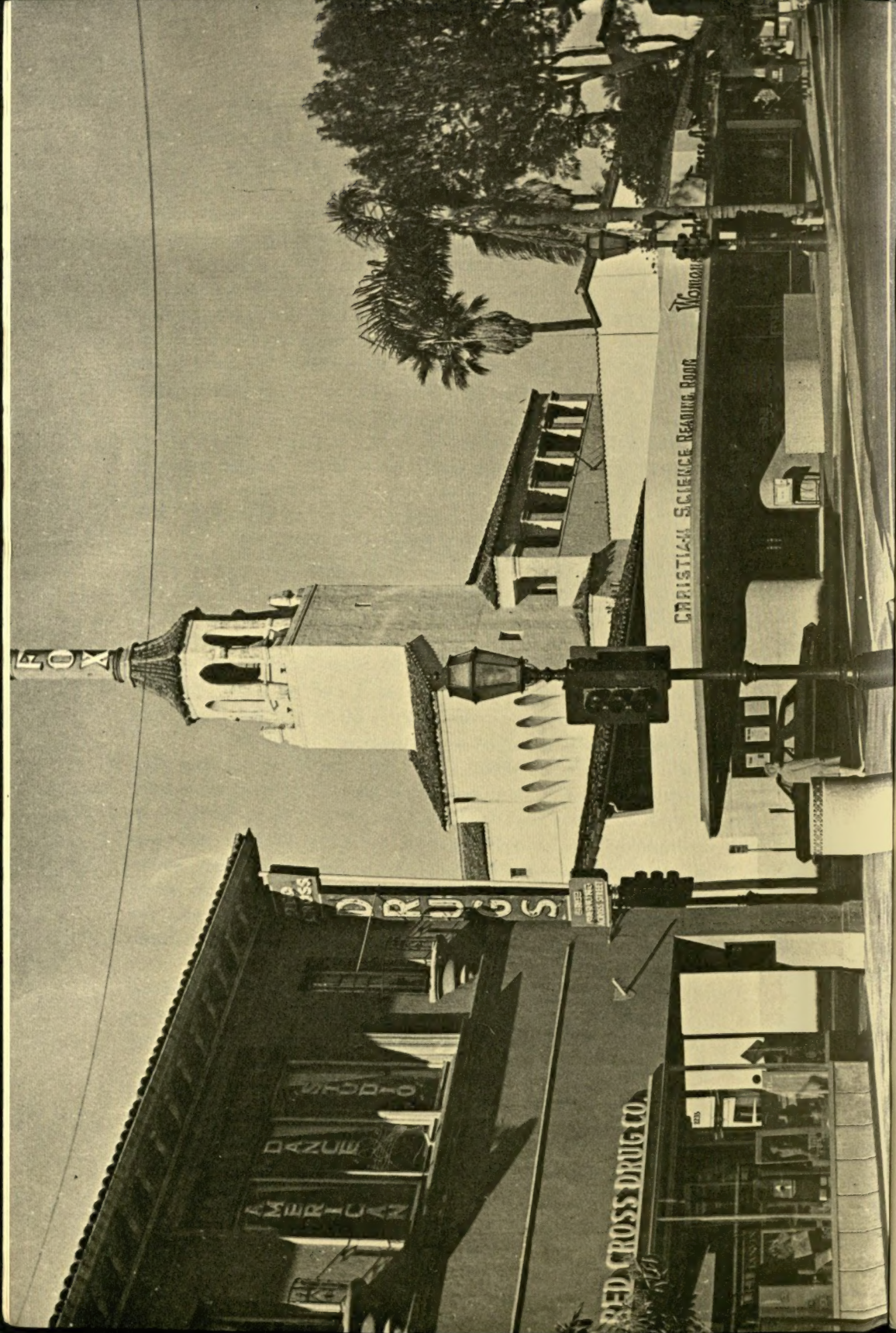
When the long-time member of the Santa Barbara community walks down State Street today, he does so with a curious double vision. He is likely to see each building he passes as it is today and to be conscious of the restricted flow of traffic on the street. He sees also — for he is a man given to introspection — the buildings that were there when as a boy he was wont to ride his bicycle here and to wave a friendly greeting to his acquaintances as they passed him on horseback or in carriages and buggies. He sees also this and that long-remembered event that took place so very many years ago. Here was the place where he jammed his bicycle against the curb to allow a runaway to pass him. Here, in the middle of the street in the ten hundred block, is where the Oak Park street car used to pass the Old Mission car every ten minutes. Here is the very spot where he stood on that inspiring Fourth of July when the sailors from the warships temporarily at anchor in the harbor came marching up the street to the thrilling music of their Bugle and Drum Corps. Why, right here used to be Larry's Barber Shop where he had his hair cut every month for two bits. Well, well! Two bits! Those were different times! Where are they now?

The directions used in the legends accompanying Karl Obert's really fine pictures are those taken from the compass rather than those currently in use in the city — which is as it should be. After all, for us the nearest mountain of the Santa Ynez Range is north, just as the Channel is south, and this is irrespective of the direction in which State Street is said to run. And the dates given are only approximate ones. I find, as I get older and older, that a year or two one way or the other is of the smallest importance when some incident of a half century ago is recalled for discussion.

As we all know, there is a shady side of State Street and a sunny side. This difference used to be of more importance than it is today, when automobiles approach any given store from the back and not from the front. In the turn-of-the-century era, proprietors chose the shady side for their emporiums and, in large measure, they shunned the less popular side. Pedestrians, as a matter of course, walked up and down the street on the shady side. Here were located Diehl's Grocery Store, The Great Wardrobe, the T. A. Goux Liquor Store, the First National Bank, Osborne's Book Store, and many others.

After the earthquake, a concerted effort was made to arcade the business blocks on both sides of the street, so that there would be equal protection from the sun and rain on both sides, but there was insufficient popular support for this innovation and nothing tangible came of it. The effort to perpetuate the Mexican-Californian origins of the community in the post-earthquake era met with much greater success. Even though deeply recessed windows proved a real handicap to those merchants who attempted them, balconies and arches came to have an especial appeal, as did red tile roofs.







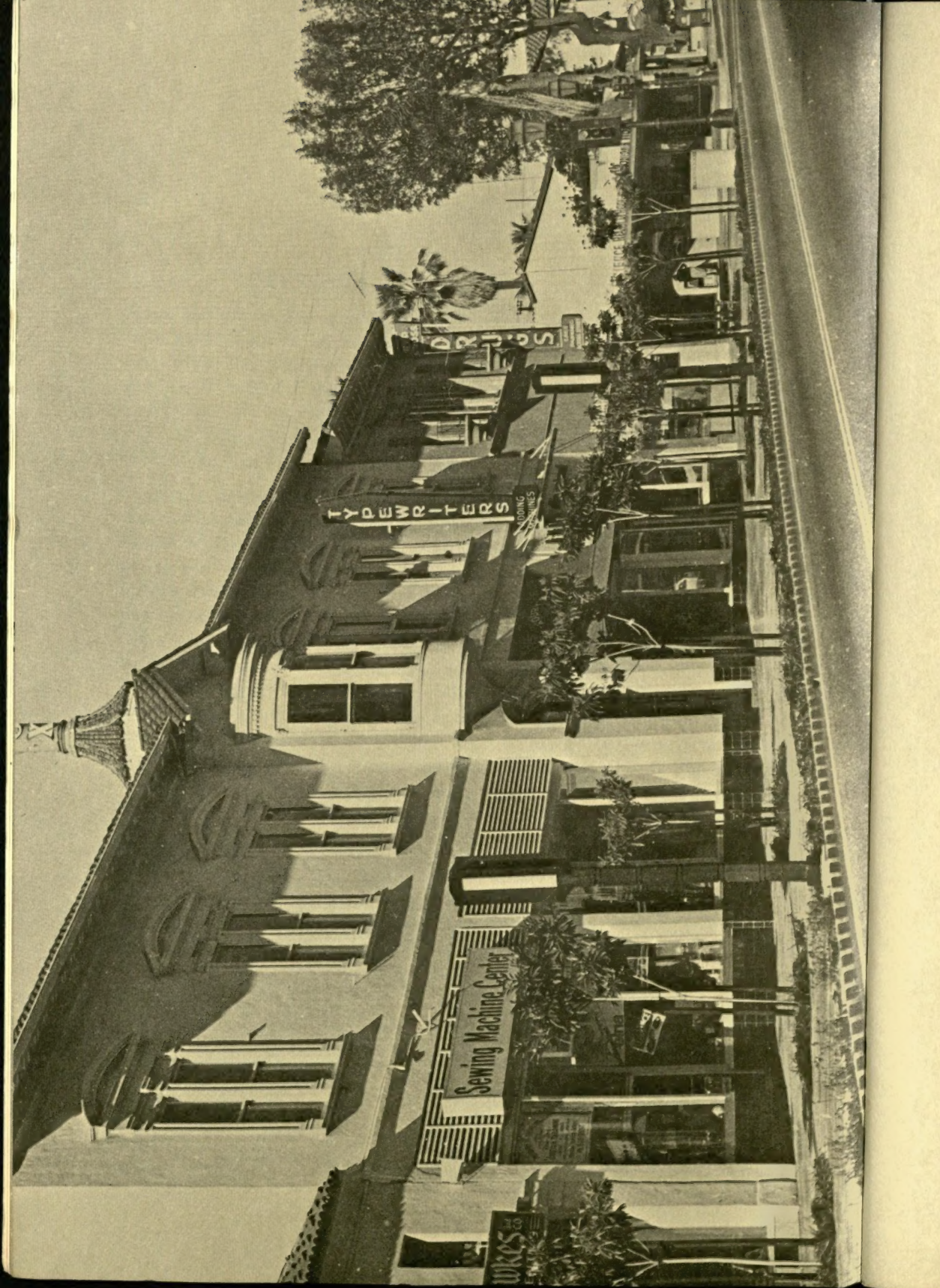
## STATE & VICTORIA INTERSECTION

At the left of this picture is a wooden building with its entrance at the corner, which was a popular architectural device in Santa Barbara after the Americans became well established in the community and before the turn of the century. Because of its proximity to the Arlington Hotel, this was considered in the 1890's to be one of the important buildings of Middle State Street. In the Winter 1970 issue of *Noticias* it is designated as "The Commercial Bank" and as being situated a block above the San Marcos Hotel.

In the center of the picture is the Fox-Arlington Theater, a moving picture emporium that was designed and drawn by men in the architectural office of the firm of Edwards & Plunkett. It was built after the First World War and before the beginning of the long depression of 1929. It received its name from the fact that it was erected on the site of the old Arlington Hotel. The high "hypodermic needle" that surmounts the roof was a compromise between what the architects wished to put there, what these gifted men felt was in keeping with the Spanish-American character of the rest of the building, and the advertising needs of a modern moving picture theater. As far as Santa Barbarans in general were concerned, the interior of this theater was something entirely new. As far as I, Selden Spaulding, am concerned, this was the most beautiful theater I had ever seen. When I entered it on the opening night and took my seat about in the middle of it, I experienced a lift of the spirit that I still remember vividly.

The fan palm on the right side of the picture is a carryover from the Arlington Hotel days, and so is the "Australian oak" at the extreme right. By a combination of good luck and good judgment, this tree escaped destruction when the block was cleared and divided into commercial lots.







## THE 1200 BLOCK — LOOKING WEST

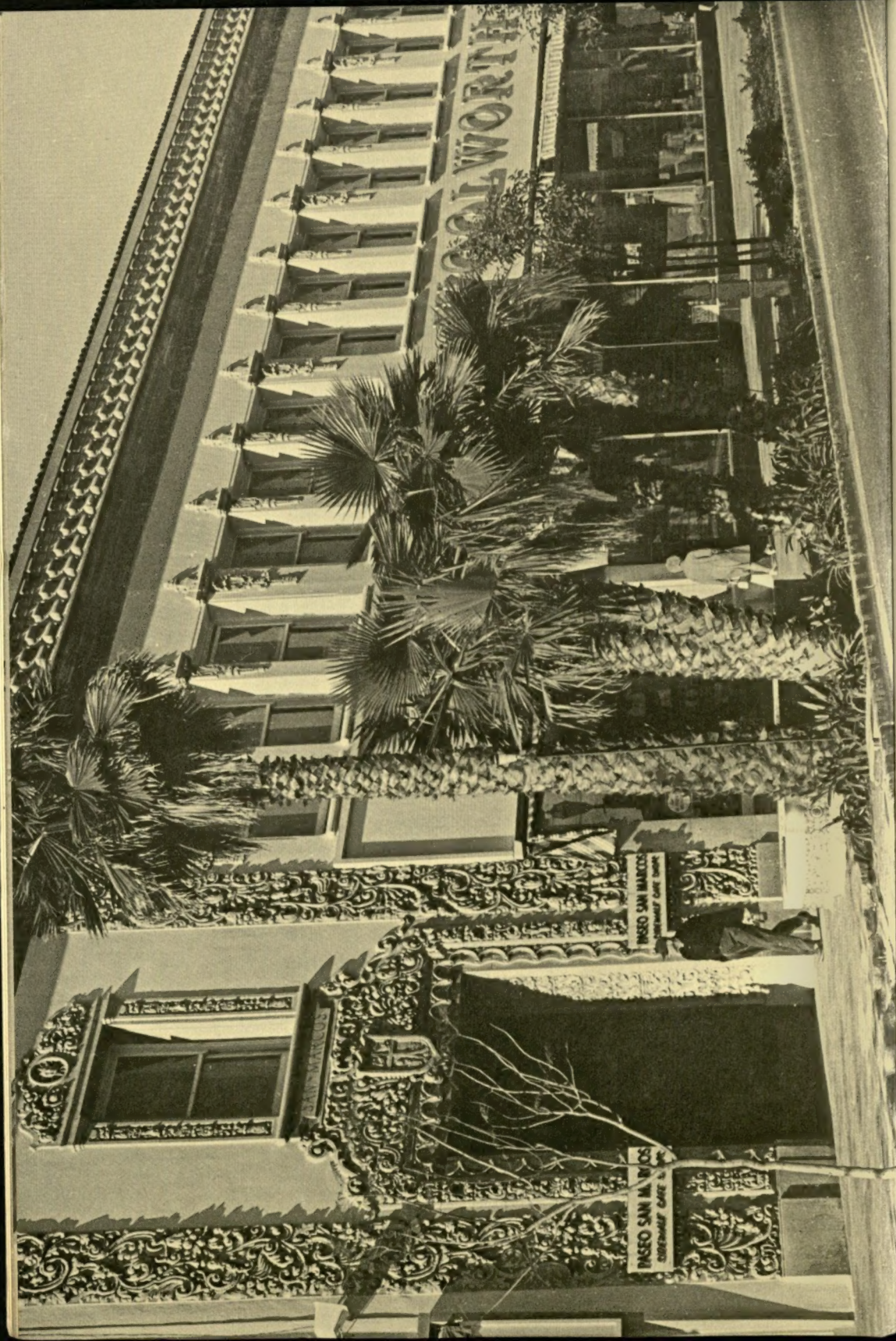
At the left in this picture is the small "Dreyfus Building," which was built after concrete, either reinforced with steel rods or in the form of large hollow bricks, began to replace wood as a popular building material. It was erected by Mr. Louis G. Dreyfus, whose real estate office had been located in the second block of East Victoria Street. Mr. Dreyfus' name is still to be seen over the entrance and — in brass letters inlaid in the concrete of the sidewalk — in front of the building.

The "Upper Hawley Building," in the center of the building block, was considered in the 1890's to be one of the important buildings on Middle State Street. The "round" bay window above the entrance was a popular feature of wooden buildings constructed here a century ago. Its ground floor, as a matter of course, was filled with stores that succeeded one another as the years passed and as their proprietors retired from active operations or moved to other, newer locations. The Tisdell Grocery Store is a case in point. For years, this establishment operated in the first, or corner, store. Then it moved to the newly constructed "Hawley Building" or San Marcos Building a block further down the street. Nathan Bentz occupied another of the stores with his oriental art objects, then moved to a newly constructed store across the street.

The second story was used for offices. Dr. Samuel Low had his office here for many years, and artist John Marble, who came to Santa Barbara and painted the local scene about the time that wild-flower artist John Gamble did, not only had his studio here but his living quarters as well.

Seeming above the round bay window is the pylon-flag pole of the Fox-Arlington Theater, and at the extreme right are the palm and Australian oak of the 1300 block.







## THE SAN MARCOS BUILDING

About the time of the outbreak in Europe of the First World War, a pleasant-spoken gentleman came as a visitor to the new Arlington Hotel. His purpose in coming here, we were told, was to be on the ground while his new building, a four-storied enterprise, was being constructed on the south corner of the intersection of State and Anapamu Streets — the site of "The College" and the San Marcos Hotel of earlier periods. He had been in an accident and as a result had one of his legs amputated at the knee, and it was this infirmity that first fixed our attention on him. Because he was a man of some culture, his building, when finished, was to be a handsome, well-constructed one. It was eminently so. It was recognized, especially by those who knew and liked him, as the handsomest, most modern building in town.

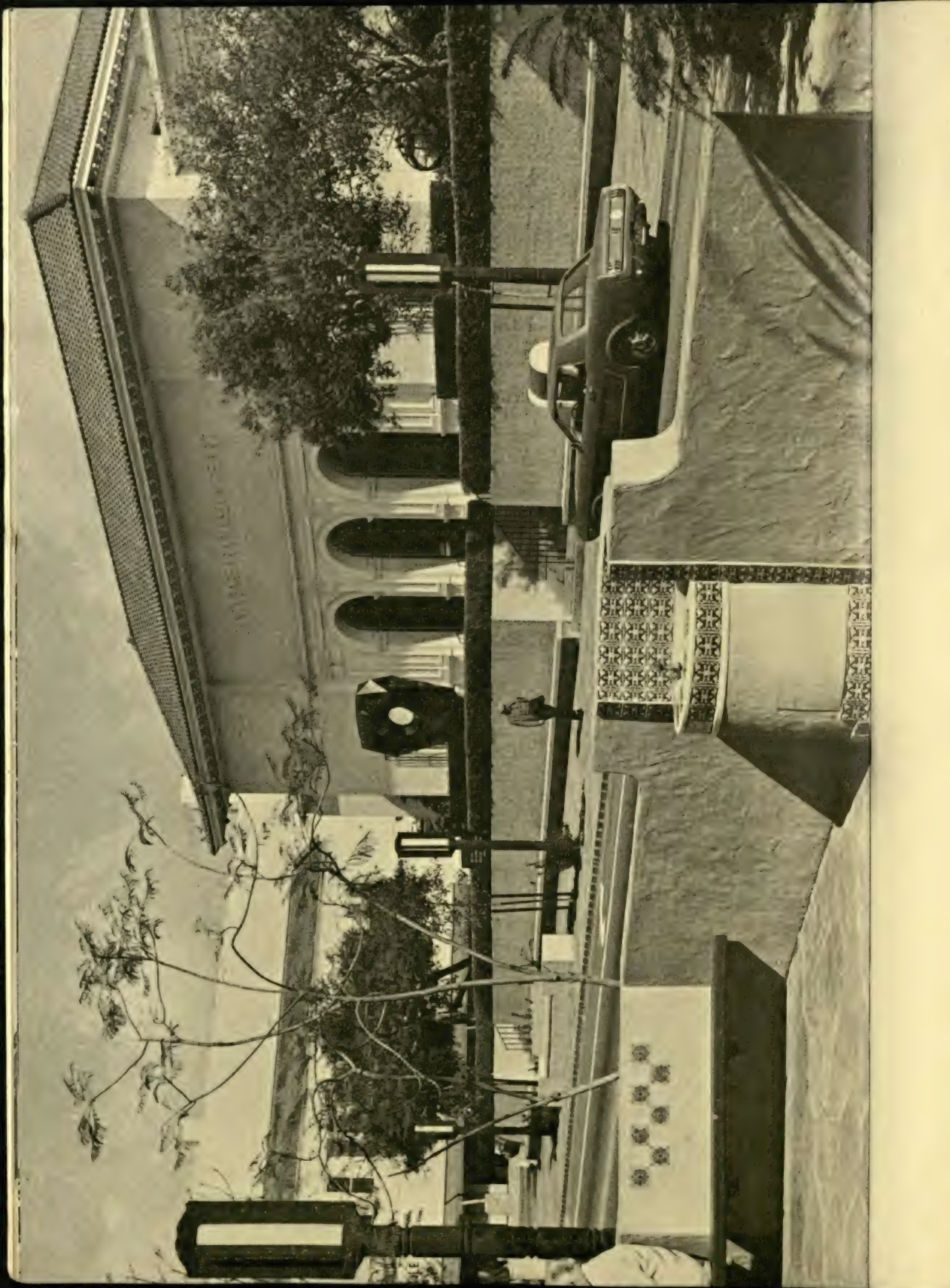
As was expected, it filled almost immediately upon completion: the law firm of Thompson & Robertson had offices on one of the floors in the middle section; Dr. Engle ensconced himself comfortably in the north corner; and William Edwards rented office space in the "annex" when it was added. Soon there was a considerable list of attorneys and doctors and whoever who wished to rent offices in the new center.

The new wing or annex, when Mr. Hawley decided to build it, used the same highly decorated main entrance and it fronted on Anapamu Street. As the boys of the town were wont to say, everything was "hotsy-totsy." Then came the earthquake of June 25, 1925. At once — "right now," as the same boys said — nothing was hotsy-totsy.

Because the temblor came to us from the north, that section of the building constructed first moved outward and back in a northerly direction, while the sturdily built annex, having its long axis on this more or less north-south line, stood firm. The result was that the northwest end of the main building beat itself to rubble against the annex. Most unhappily, Dr. Engle was working in his office at the moment and was killed.

When the building was restored, the two upper stories were removed from those parts still standing, so that as we see it now the San Marcos is a two-story building.







## THE STATE - ANAPAMU INTERSECTION

The legend on the wall above the entrance to this building tells us clearly that this is the Museum of Art, and so it is, of course. But it was not always so. When it was built, it was the Post Office or, as some of us knew it, the Federal Building. In those days before the First World War, there was no white wall and well trimmed hedge at its front, but rather a steeply sloping lawn from the terrace to the sidewalk. This lawn was a particularly attractive place to sit and to lie and to do all of those things that uninhibited children of all ages like to do at all times of the day. One of the men who worked on this Washington-planned building remarked in the idiom of the street, "There's a building that's built! If you was to pull it out of its hole and roll it down a hill, it wouldn't show a crack anywhere." Exactly what was meant by this curiously-put-together remark may not be too clear, but the general idea was that the building was much more strongly who put together than was necessary for Santa Barbara wear and tear.

The first floor and the cellar were used by the federal postal authorities, and the rooms of the second floor were occupied by those other federal officers who were stationed there. The Forest Service, for one, had its offices there, and so had the Draft Board when the war started for us. Many public functions of one sort or another were held on the paved terrace in front of the arched entrance. When the local wartime constabulary of some 600 men were sworn into service, the ceremony took place there. When the news of President Harding's death reached Santa Barbara, Postmaster James Rickard set up an easel on the terrace, and on this he placed an almost life-sized likeness of Warren Harding, with a very large, black bow attached to it. Then, very soon, a local organization laid a large wreath of flowers on the sloping lawn. Then other wreaths and bunches of flowers from other organizations and individual citizens appeared on the grass. Soon the entire lawn in front of the building was covered by a great mass of memorial flowers. The whole was a spontaneous tribute to the memory of President Harding.

In due time the building became too small to meet the needs of the expanding federal government and the steadily growing City of Santa Barbara, and so, when this happened, a new building was planned and built on a new site. The old building became the property of Santa Barbara County and eventually came to house the Museum of Art.

On the extreme left of the picture is the Anacapa Street face of the "Lower Hawley Building." This State-Anapamu Street intersection used to be one of the most used entrances to our city. On it or served by it were the Court House, the Post Office, the Lower Hawley Building, the San Marcos

(Continued on Next Page)



## THE STATE - ANAPAMU INTERSECTION (Continued)

Building and, a block further west, the High School. It fairly could have been called the back door to Santa Barbara.

When the "children of the lawns" became *personae non gratae* to the Museum folk, the whole front of the building was landscaped — the wall was built and hedge planted; the corner area was set aside in honor of Lockwood de Forest as a resting place for tired pedestrians. (The "new" State Street has many places along its length to accommodate the leg-weary and the patient waiters for rides, so the famous mañana days in some measure have returned to us).

The terrace is now being used as a sort of outdoor exhibition room for very large pieces of modern sculpture, as this picture shows quite plainly





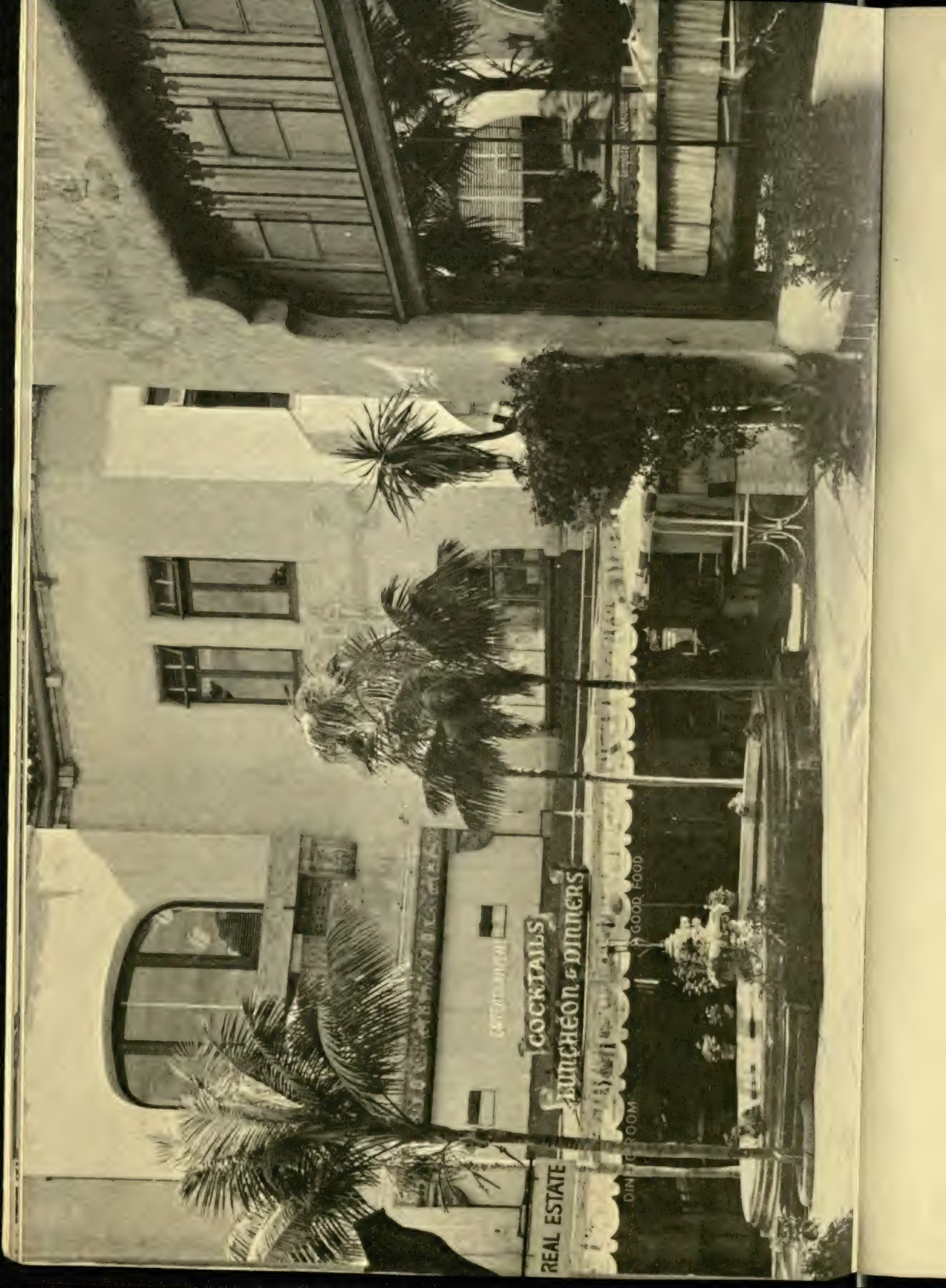
## LA ARCADEA BUILDING

La Arcada was planned and built under the inspiration of Harold Chase on about a quarter block of land that was lying idle on the north corner of the Figueroa-State intersection. As the name implies, it was to be a structure arcaded in the approved Spanish California style, all of which is to be seen clearly in the accompanying picture. What is not seen is the inner court that opens by wide, through passageways conveniently on both State and Figueroa Streets. More than this, it opens on Anacapa Street, the rear of the Public Library, and the Museum of Art by means of a short flight of concrete steps. This is a very unusual and pleasant feature of the building. Many a shopper, finding herself in the middle of the block on Anapamu Street and wishing to be on Figueroa, enjoys the walk by footpaths to the head of these stairs and then on through the court to her destination.

If one looks carefully at the State Street entrance to this court, as shown in the picture, one will see (if one's eyes are of the best) the electric barber pole and the other devices that advertise some of the shops that do business in and about the court. What cannot be seen is the small covered passageway at the second story level that connects one wing with the other only a few feet back from the State Street entrance. This also is an unusual feature.

La Arcada does not include the somewhat similar building on the small corner lot. The palms and the jacarandas came to the site as part of the beautification of the six blocks of so-called Middle State Street.







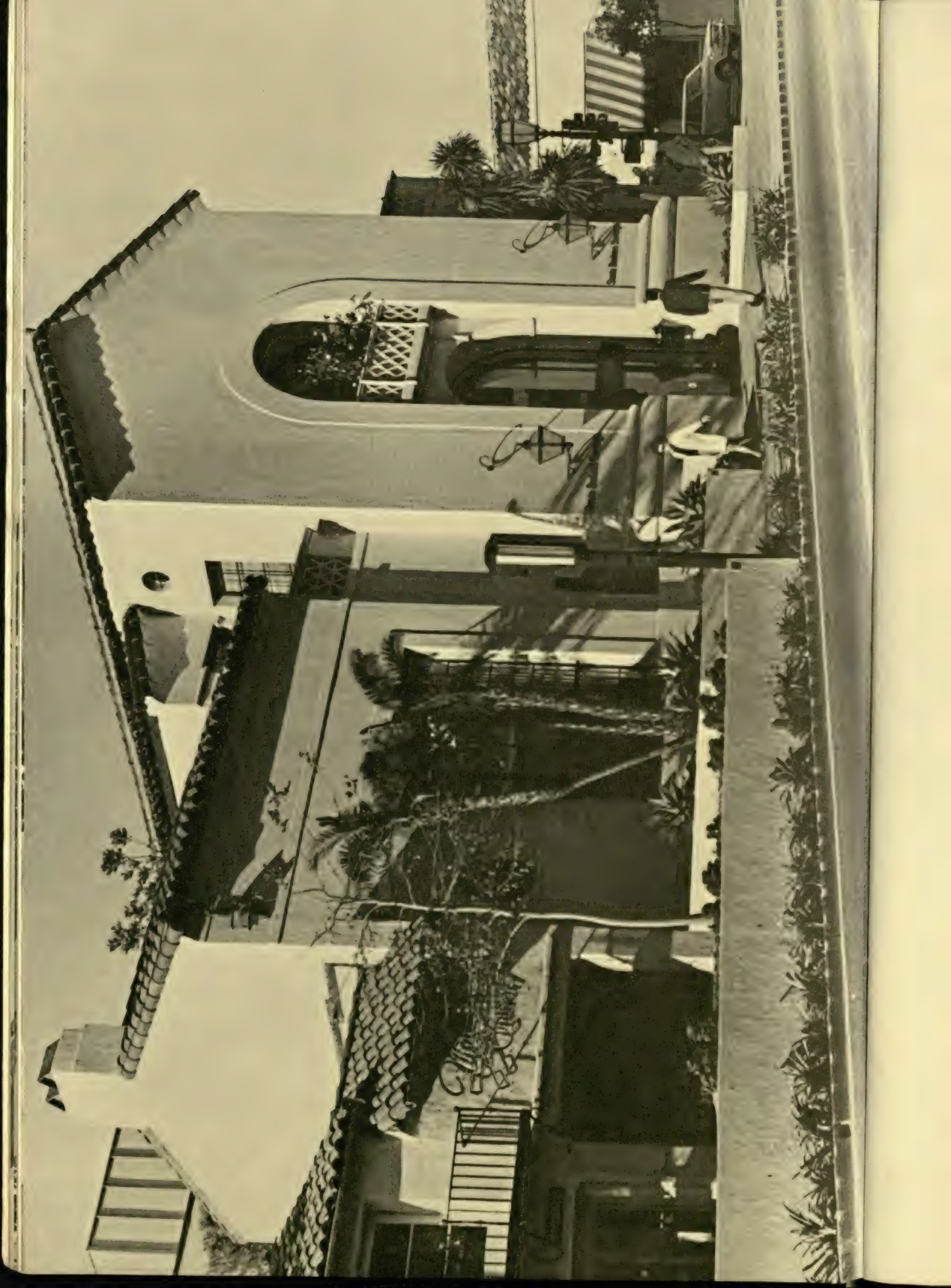
## LA ARCADA COURT

This is the court of La Arcada taken from the State Street entrance (Mr. Obert is standing almost exactly under the second-floor connection between the two wings as he takes the picture). The beginning of the open passageway to Figueroa Street can be glimpsed and the whole imagined on the right. The barber shop, which is advertised by the pole on State Street, is out of this picture on the extreme right. The palms around the central fountain and pool are of the variety sometimes spoken of hereabouts as "coconut palm." The corner of the concrete stairs on the left is so barely visible that it can be imagined as a continuation of the passageway on the right.

The idea of placing an open court here, so near the Post Office and the Library, was probably suggested to the designers by the considerable popular approval that was given to the El Paseo court and its famous entrance on De la Guerra Street that went by the titillating name of "Street in Spain." It is to be noted that this court, also, has a restaurant in it that serves *al fresco* meals to those who wish to eat out of doors.

The small court in the Post Office Building, enclosed on four sides, has never been considered by Barbareños to be in a class with these other courts.







## LOOKING SOUTHWESTWARD

This building, on the south corner of Figueroa on State, is an excellent example of its builder's interest in the attempt in 1926 to keep alive the early atmosphere of our community. The high arched doorway, the grilled window, the balconies and the tiled roofs are all reminiscent of adobe days. The single false note is the new, ultramodern street light, which was placed there many years after these buildings were constructed and after the desire to perpetuate the olden days had faded into nothingness. To the right, on the corner, is one of the old street lights. The pedestrian under this light is walking on Figueroa Street in a southwesterly direction, and the building in the background is a jewelry store on the west corner of the intersection. (Every man to his own taste! This is a free country. For myself, I'll take Tomlinson's Saddle & Bridle Store that once was in the 700 block).

For the ladies, the length of the skirt on this white-coated swinging pedestrian will designate the year of the photograph exactly. It is hardly "Old California" and its wearer hardly known to the storekeepers as Señorita Panchita de la Enchilada or Mrs. John C. Fremont.







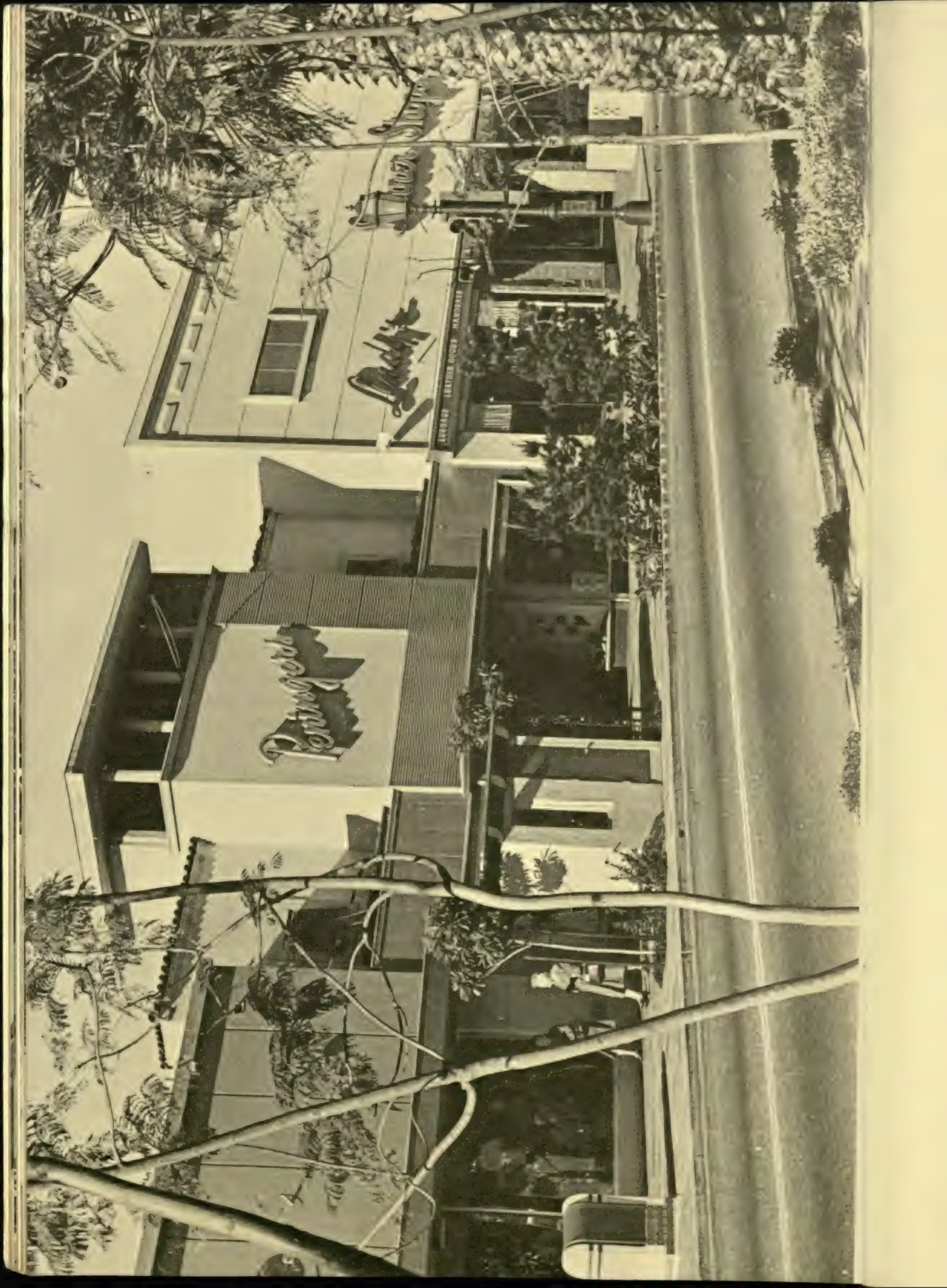
## LOOKING NORTHWARD

On the extreme left, in the distance up State Street, towers the Granada Building, the tallest office building in the city. It became a landmark immediately after it was built, and office space in it rented at a premium. Then came the famous earthquake, that extraordinarily important incident in our history. Although the quake occurred rather early in the morning, well before most businessmen went to their offices, the movement in so tall a building did much damage in the empty offices, and the many succeeding shakes and jiggles were so disconcerting to the men and their secretaries, when at last any of them did venture into the building, that they became very much disillusioned in their opinion about the joy of working in the tallest building in Santa Barbara.

The palms in the middle of the left side of the picture are fan palms, of course, and they were planted for purposes of ornamentation and atmosphere and not for any shade they might give to shoppers.

The large building in the right center is interesting because it shows clearly the wish of its designers to accommodate the Spanish California atmosphere of early Santa Barbara to the necessities of the modern business structure. The set-back arcades are an adaptation of the full arcade — that is, of the arcade that reaches to the curb — and it is one that has been used often on the sunny side of the street in our post-earthquake designing. The balcony in front of the second story, with its iron railing around it and the recessed balcony of the third floor, gives a strong Mediterranean suggestion to the whole. The automobiles on the street date this picture with reasonable accuracy for all of our touring folk.







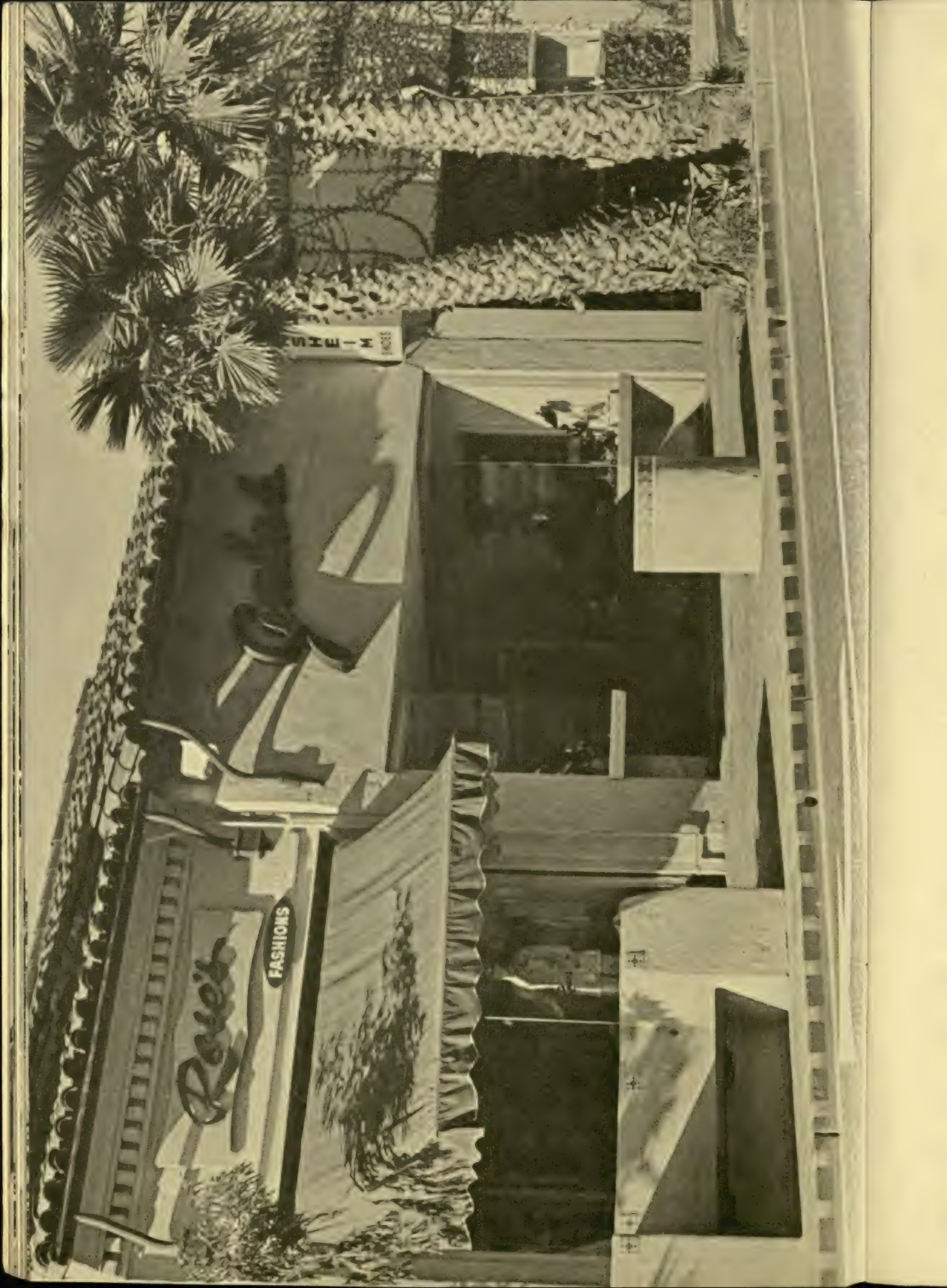
## THE SHADY SIDE OF THE 1100 BLOCK

The buildings shown in this picture are situated below the Old San Marcos corner and are on or near the site on which stood the high-steepled Presbyterian Church, which used to be the most often used landmark on the street, especially when one is looking at old and usually faded photographs and is trying to orient these scenes in one's mind. These present-day buildings are the more interesting because, by their architectural lines, they tell us unmistakably that not only has all thought of the Spanish California style of post-earthquake days been forgotten, but that the whole Spanish-Mexican tradition of Santa Barbara has been ignored. There is no *mañana-tortilla* atmosphere in these square corners and straight, parallel lines.

Shown in this picture are one of the old street lights and a newly planted jacaranda tree. There is also, if one looks closely, a well-known traffic signal pole by the curb on the far side of the street, which indicates to the observant tourist that, for the first time, traffic is being controlled in mid-block as well as at intersections. Verily, much has become new in our fair City of Santa Barbara and there is some vexation of spirit in the breasts of some old-timers.

Quite obviously, Mr. Obert was standing on the sunny side of the street and was looking to the west when this picture was taken.





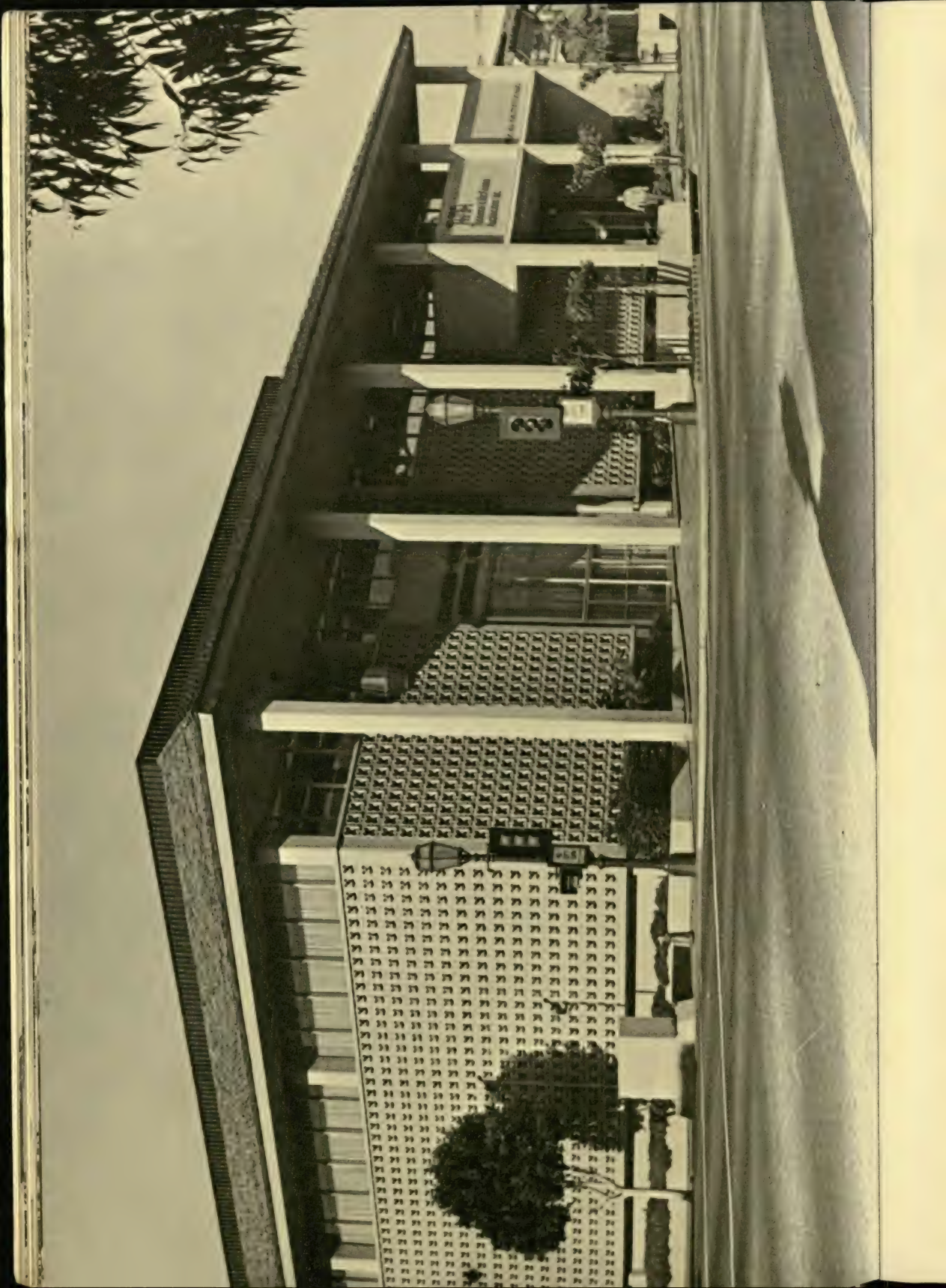


## **BOTH SIDES OF STATE STREET ABOVE CARRILLO STREET**

The following five pictures and the sixth make up a group taken by Mr. Obert at or near the Carrillo-State intersection, the spot selected by Captain Haley to be developed as the center of town. All of them look to the so-called north — more or less. They show with much clarity stores and offices built or rebuilt — as the case may be — on both sides of the 1000 block (that is, a mile from the seashore) under the slogan given the community by Mr. Bernard Hoffmann in 1925, "Let us consider this earthquake as an opportunity rather than as a calamity or a disaster," words that were both brave and wise!

These pictures also clearly show this part of the street as it was remodelled or reconstructed under the direction of Mr. Robert Hoyt in the 1960's. The newly planted trees, for the most part, appear in spindly "nursery" condition. The absence of crowds of shoppers is apparent. Much of this is due perhaps to the fact that these good people are not allowed to park their automobiles against the curbs of these blocks of State Street.



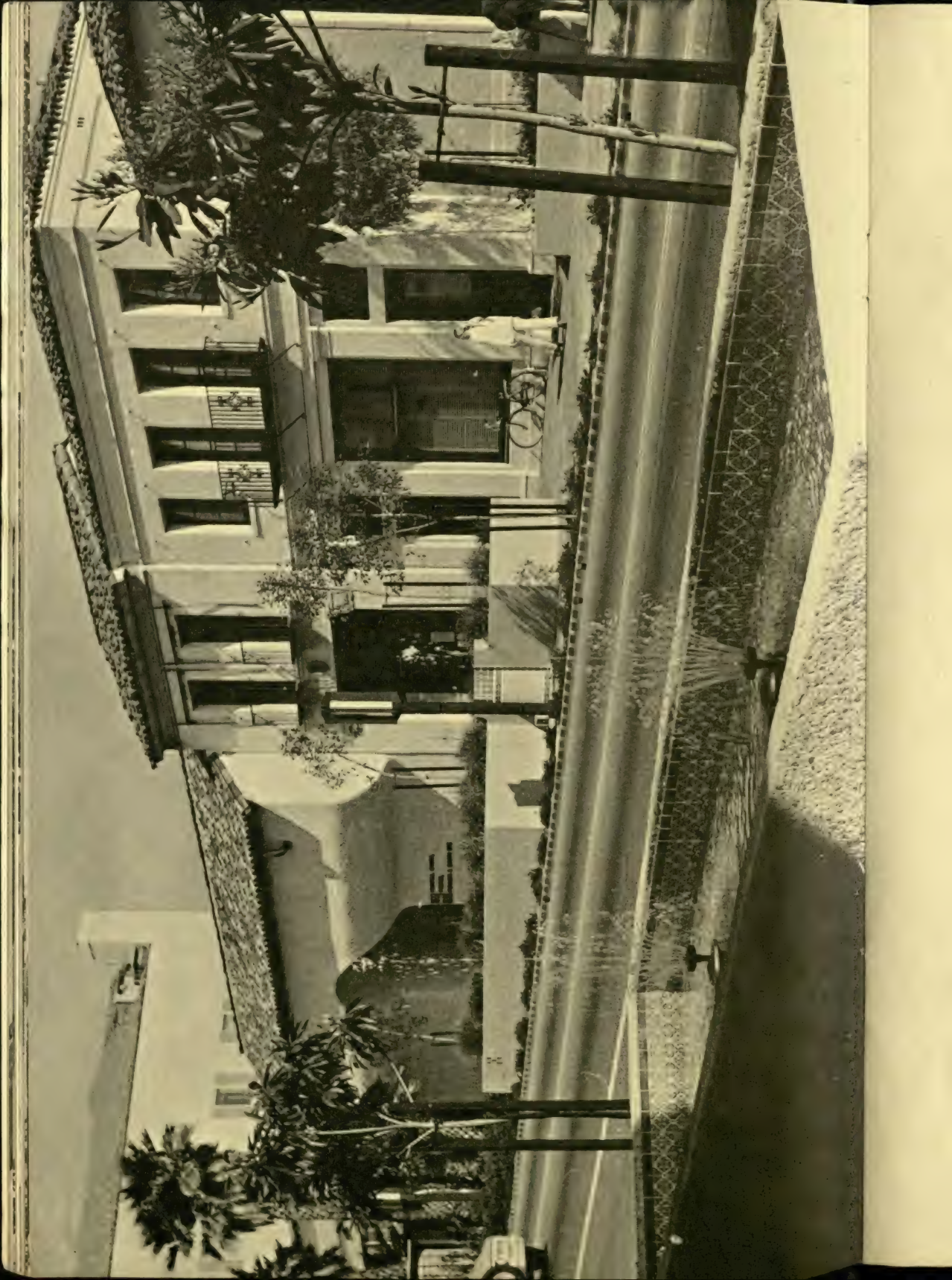




## THE CROCKER BANK BUILDING

This commercial building, on the west corner of the Carrillo intersection, is modern in every respect. Its chief problem, when it was in the planning stage, was lighting: the building was to be open on three sides to the direct rays of the sun. More than this, it had become apparent to many townspeople by this time that the Spanish California style, with its small windows and heavy overhangs in the form of arcades, wide roofs and balconies — however beautiful it might be — made even lighting of an extensive interior all but impossible without the employment of really considerable amounts of electricity every working day (the County Court House was and still is a famous example of this deficiency of the adobe days). The solution to this considerable problem, where spaciousness was an overriding consideration, was an exterior shell of perforated tile below and relatively small glass windows under the wide eaves. The result is an interior of spaciousness and light that greatly exceeds in charm and efficiency the expectations of many of its proponents on the street. The town joker, however, considered the new building from a point on the far side of Carrillo Street and nicknamed it the Waffle Building. The name had some very small currency at first, but quickly disappeared from the lingo of the street. Today this fine building is accepted without question.







## INTERSECTIONS

At this place in our pleasant pasear down State Street, it might be both interesting and profitable to look at the several intersections as distinctive areas within the community and to compare in importance this one with that, as they are now and as they were in the past.

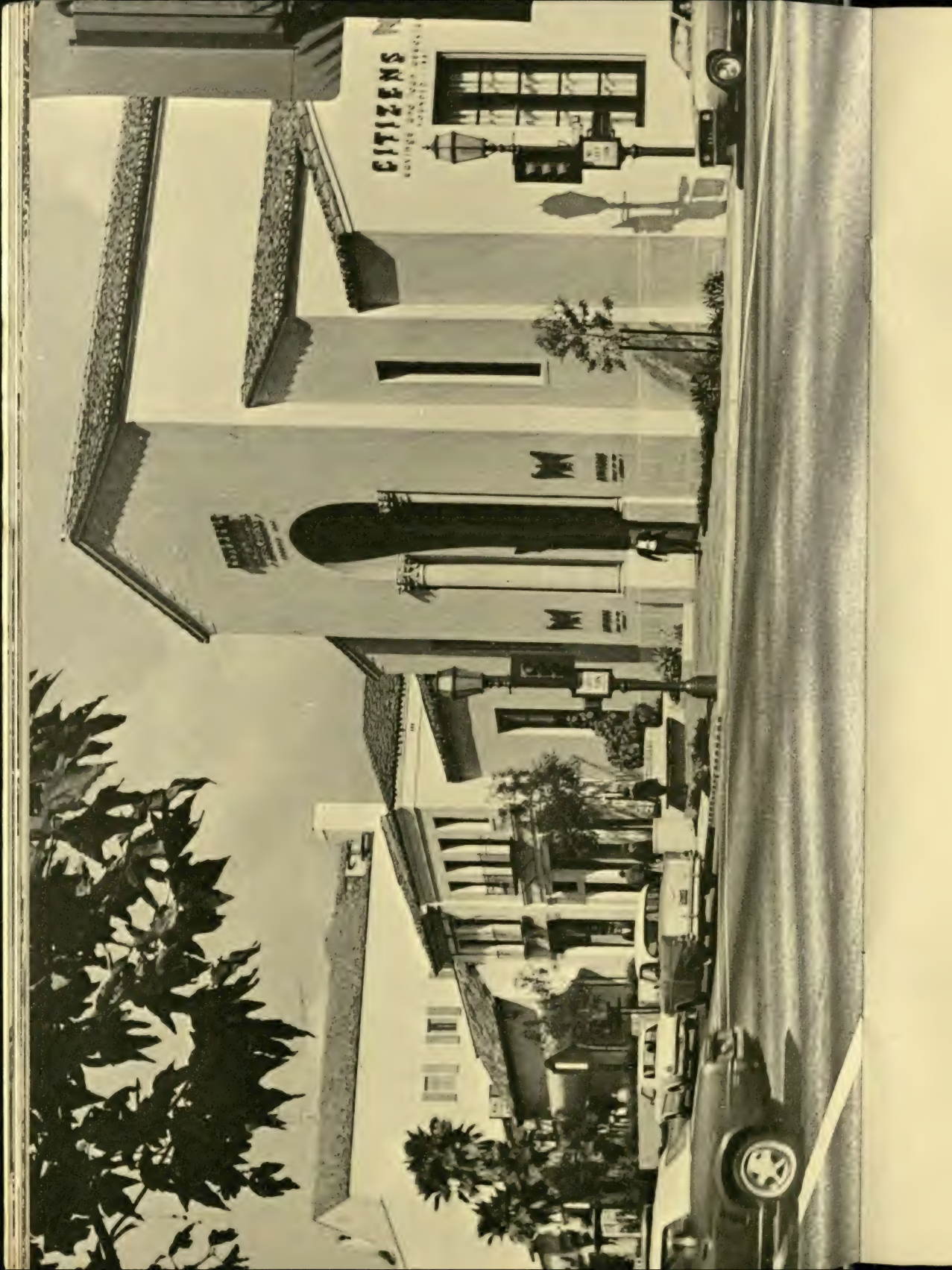
In the old days — the real adobe days — when there were no streets in the community and when each adobe house fronted this way or that or the other according to the whim of its builder, it is probable that the most important area was the one that lay immediately around the De la Guerra residence and the Presidio. This is guess work, of course, and so there is no finality to it, but it does seem to be a reasonable guess. It even seems likely that this important spot can be pinpointed as reasonably close to the place where De la Guerra and Anacapa Streets now intersect. Two or three decades after Captain Haley made his famous survey, and after the Arlington Hotel had been built, the Victoria-State intersection assumed considerable prominence in the eyes of the ordinary businessman. Certainly this was so in the years immediately before the turn of the century at about the time of the Spanish-American War.

Gradually, as the all-but-clockless years passed, the so-called business section of the community expanded in size and importance until the First National Bank stood on the west corner of State and Cañon Perdido, the Commercial Bank stood on the east corner, and The Great Wardrobe adorned the south corner. The block to the east of these three important businesses was Chinatown, with the Lobero Theater at its far west corner. Almost certainly, in the days before and immediately after the First World War, this was the center of town in the view of most citizens.

Then the automobile, having superseded the horse and buggy, began to clutter the narrow streets of the section and to make them inadequate as convenient arteries of business and travel. By the time of the Second World War it had been found necessary to construct at great expense a wide highway across the lower part of the city in order to remove the through traffic from our streets, even though all the streets had been paved and Chapala Street widened.

Where, today, is the busiest, most important corner in Santa Barbara is an interesting subject for argument and debate. I make no attempt to settle the matter here. What seems to be clear is that in 1853 it was accepted generally that Santa Barbara was laid out as a cruciform city — State and Carrillo Streets, at right angles to each other, had widths of 80 feet, while all of the other streets were only 60 feet wide or less. It was taken for granted, seemingly, that the intersection of these two wide streets would become the center of the community. That this supposition has not yet become a fact hardly needs to be pointed out a second time.







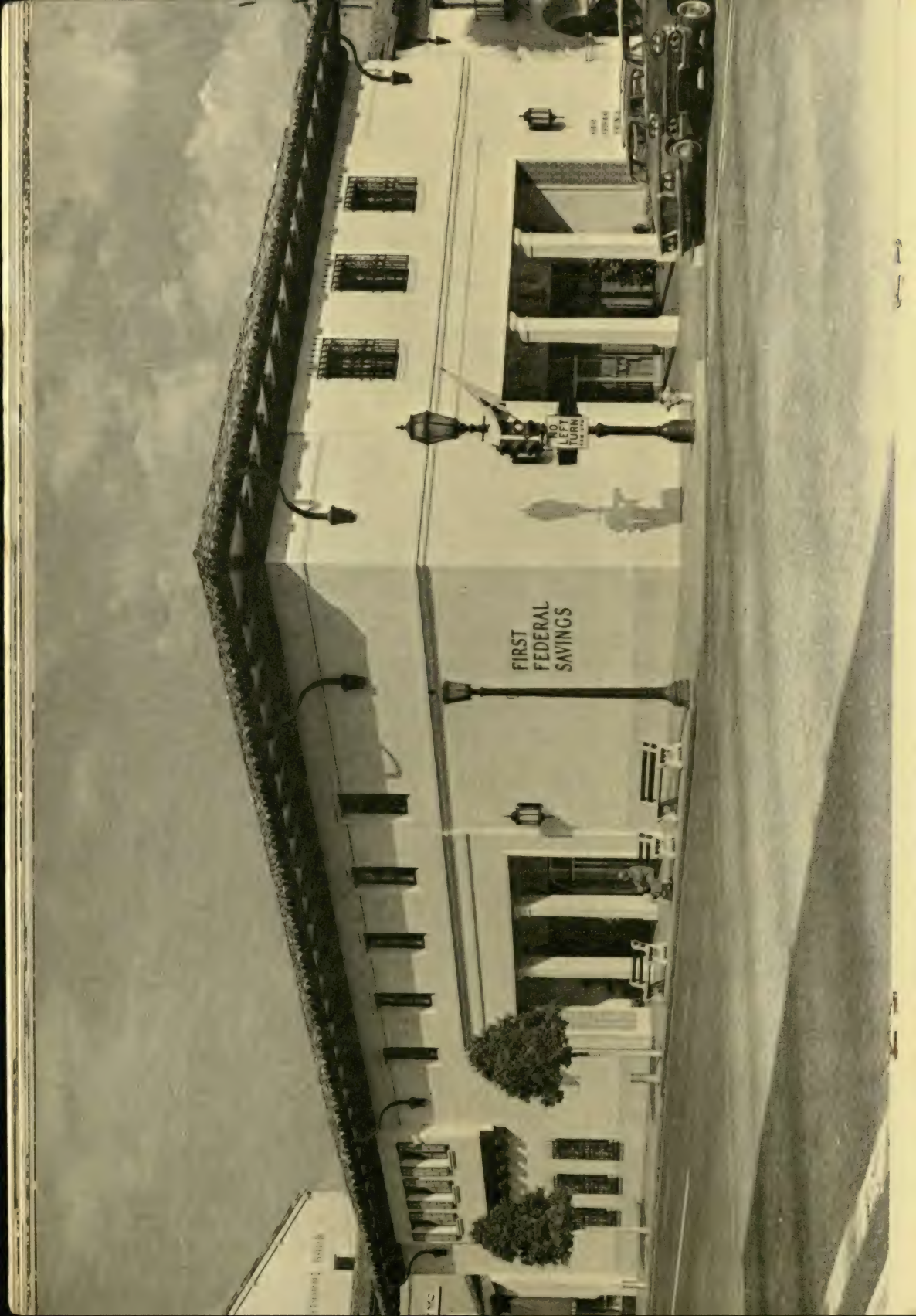
## GREAT WESTERN SAVINGS & LOAN BUILDING

This fine picture of the Carrillo-State intersection, taken by Mr. Obert as he stood on the south corner just as the traffic light changed, is very revealing in all that it shows. The building on the north corner, which presently houses the Great Western Savings & Loan Association of Santa Barbara (formerly the Citizens Savings & Loan Association), is a handsome one. It is a building with an interesting history.

When the Santa Barbara County National Bank decided to change its location and to move a block or two further up the street after having done business for many years on the north corner of the De la Guerra Street intersection, it chose the north corner of the Carrillo Street intersection for its site. Myron Hunt of Pasadena was chosen as architect of the new building, and he and Mr. Charles A. Edwards, president of the bank and a native Santa Barbaran, worked together for many hours of many weeks as they sought to design a building that would be in keeping with the traditions of the city as well as one that would be adequate in every way to meet the needs of the bank. They were wholly successful in their efforts, for the building, when it was finished, became at once one of the major ornaments to the street. It has remained so to this day. When the bank changed its location for the second time because of growth of business, it moved across the street, while the now old building was occupied by its present owners.

One of the unusual features of the interior of this building was, and still is, the very large oil painting done by Dan Sayre Grosbeck, an artist who had come to Santa Barbara at the close of the First World War and who had done many other and smaller paintings here and elsewhere. The picture in the bank was given the title of "The Landing of Cabrillo," and it is so brilliantly done that, in the minds of many who have seen it, it has come to depict an actual occurrence on our beach when the famous admiral entered the Channel and sailed along our coast.







## THE EAST CORNER

Perhaps, from the civic point of view, the most interesting objects in this picture of the east corner of the Carrillo Street intersection are the two thrifty trees at the curb. In the Middle Days, before the intrusion of the Gas Company here and the invention of the internal combustion engine elsewhere, Santa Barbara well might have been called a City of Trees. Trees lined many if not most of our dirt-surfaced streets. Palms of many kinds were in abundance and there were many pepper trees. As the community increased in population and new houses were built, and as the pollution content of the air became greater and greater, some of these vernal ornaments to our streets were cut down and others began to sicken and die. One member of a Gas Company crew who was working in the parking zone in the second block of West Carrillo Street remarked to me one day, when I paused to ask him why he was digging in that seemingly unproductive place, that he was looking for a leak in the gas pipe. When I told him that I smelled no leaking gas, he pointed to the dying pepper tree above us and said that a dying pepper tree almost always signified a leak in a gas pipe near it.

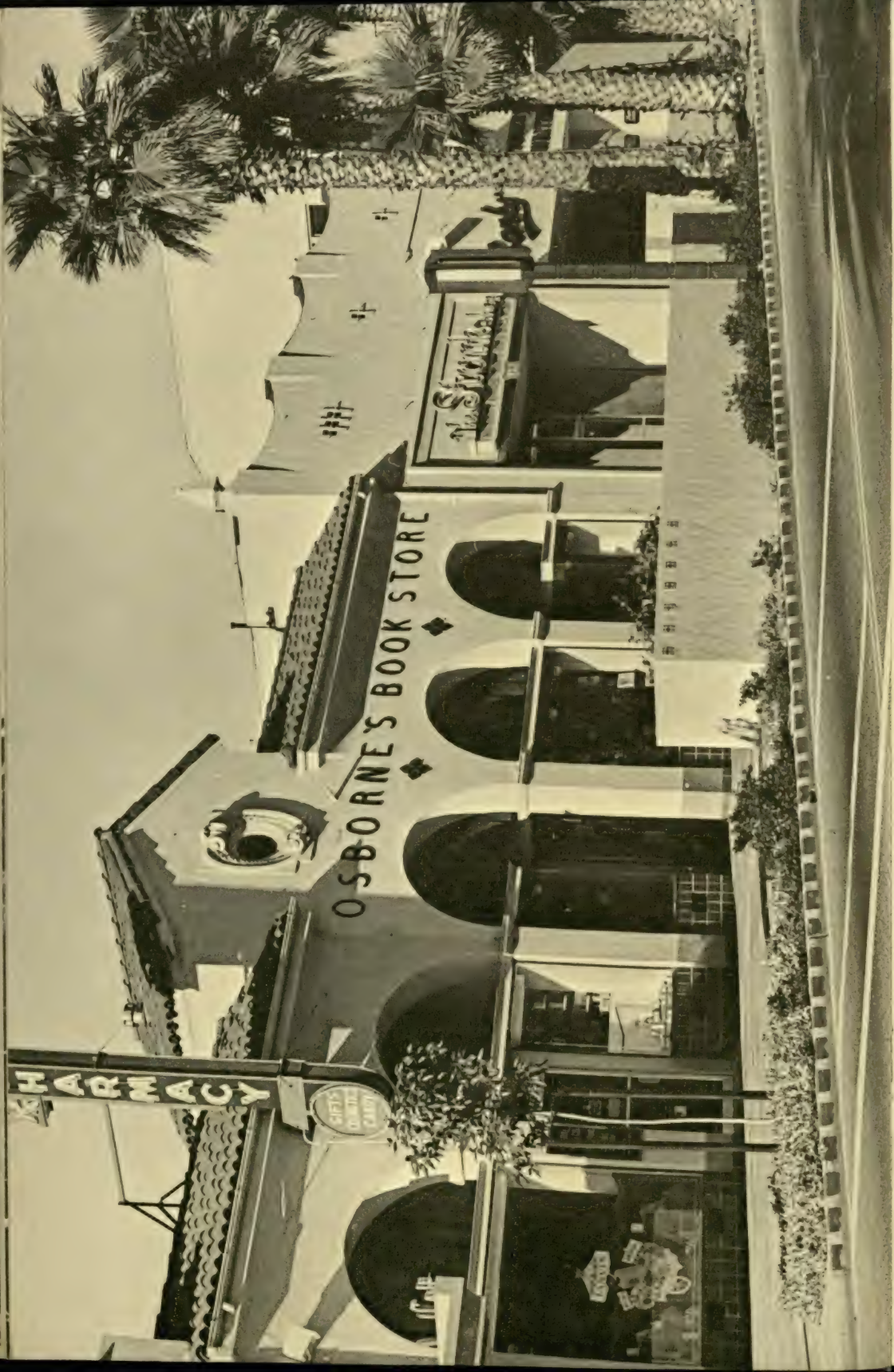
And now the pepper trees and many others are gone from our streets. Noticing this condition and deprecating the loss, the members of the local chapter of the Garden Club planted the trees — of which these two are symbols — on both sides of the street. In the same way, but by different agencies, magnolias have been planted along San Andres Street and jacarandas along East Montecito Street with telling effect. Following this lead, young trees of many kinds have been planted along the six blocks of State Street that have recently been renovated. In time, it is hoped, these will make the street unusually beautiful, as befits the main street of Santa Barbara.

How fair are the trees that befriend the home of man,  
The Oak, and the Terebinth, and the Sycamore,  
The fruitful Fig-tree and the silvery Olive.

In them the Lord is loving to His little birds,  
The Linnets and the Finches and the Nightingales,  
They people His pavilions with nests and with music.

He that planteth a tree is a servant of God,  
He provideth a kindness for many generations,  
And faces that he hath not seen shall bless him.

Henry Van Dyke

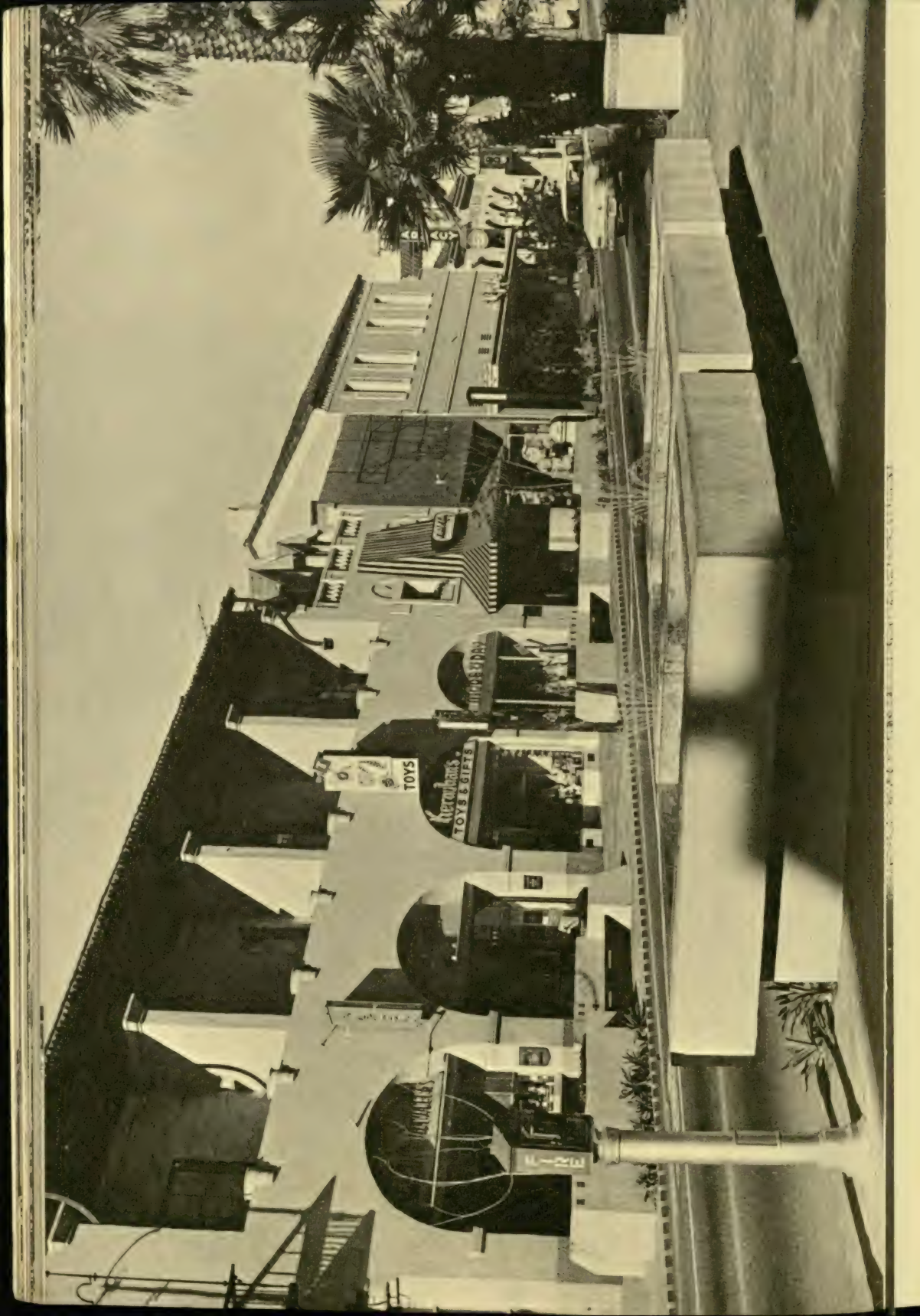




## OSBORNE'S BOOK STORE

This building is of more than usual interest to us because it shows rather clearly, from the point of view of a businessman, one of the important yet not often considered differences between the old and the new Santa Barbara. Mr. W. W. Osborne was one of those citizens who approved of the Hoffmann plan for the reconstruction of Santa Barbara and was willing to do his part in fulfilling it. He therefore set about the rebuilding of his badly damaged store in full accord with the Committee's recommendations — arched, deeply recessed windows, conspicuously tiled roof, round "light" under the central gable and all. When the job was finished and his store was again open for business, he found himself at what he took to be a considerable disadvantage with his competitors: the deeply recessed display windows so limited the pedestrian's view of their contents that the shopper, who usually walked down the near side of the sidewalk, was unable to see the displays within until almost exactly in front of the window. By this time, the eyes of the shopper usually were forward and concerned with the displays in the windows of the next store.

If one will look carefully at the windows of the southern half of the building, it will be seen that in these the glass has been pushed far forward to the street side of each window, and that thus in some measure the former handicap has been overcome.

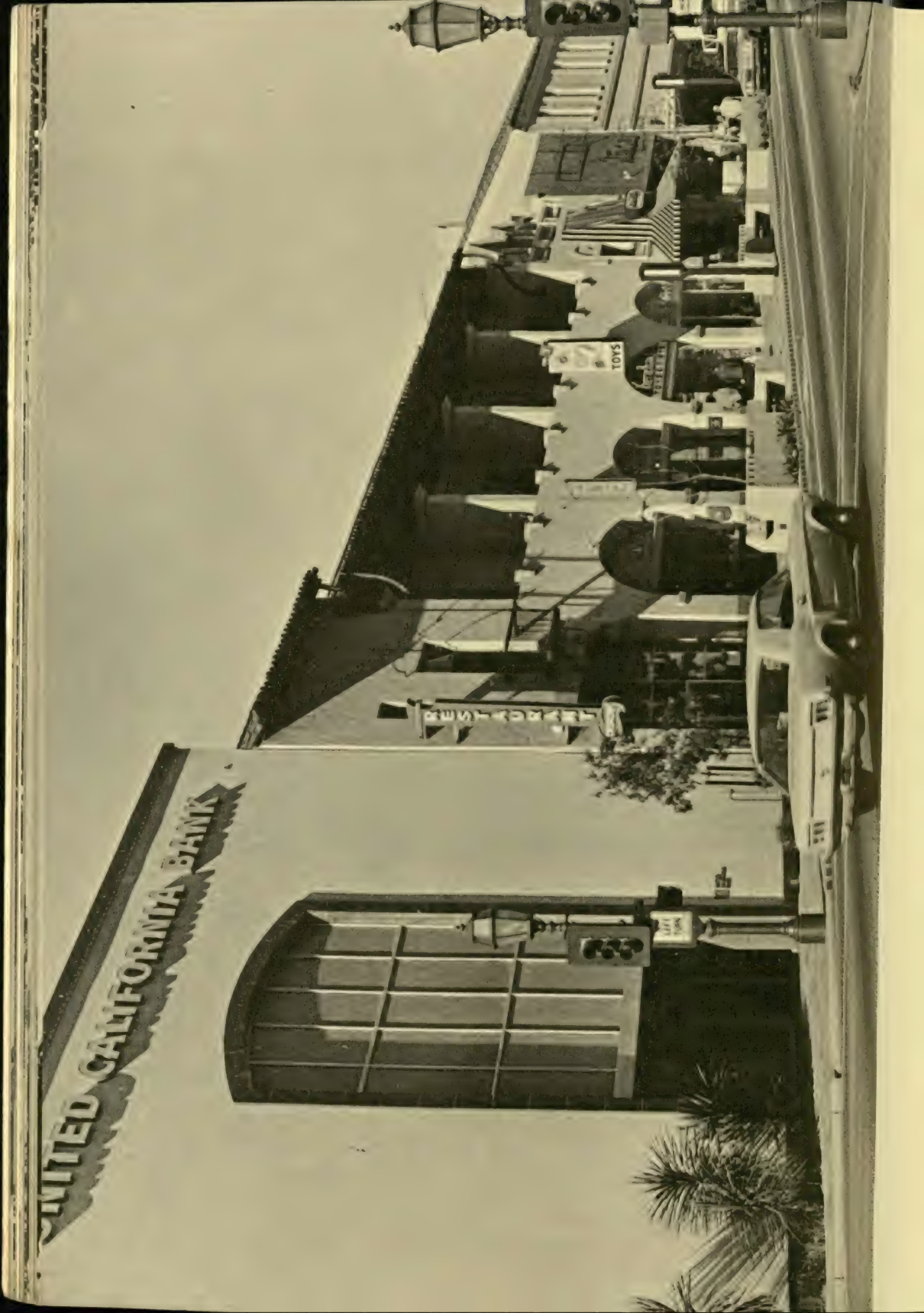




## THE 900 BLOCK

This picture is in a sense a continuation of the one that precedes it, the one that was concerned with the Osborne Building, for it shows the lower half of the right hand, or shady, side of the 900 block, while the picture that follows it shows the impressive building on the corner. The four-sectioned structure on the left is the Bothin Building; next to it is the Levy Building with its unexpected two dormer windows; and the Osborne Building is far up the street — so far, indeed, that its conspicuous arches alone make it discernible. On the extreme right, the fan palms show to fine advantage. An unusually fine picture!

The three heavy pool-fountains that take up so much of the foreground are parts of the "bric-a-brac" that architect Hoyt scattered up and down these six blocks of the street. They are located more or less in front of the new Bank of America, which is represented in this picture only by its shadow. For the purpose of comparison, it might be of interest to remember that some sixty years ago there was a good sized vacant lot immediately behind the place where the palm trees now stand and that on this lot the boys in their gym suits played basketball and other games almost every fair afternoon of the school year. Not even the firebox was there then.

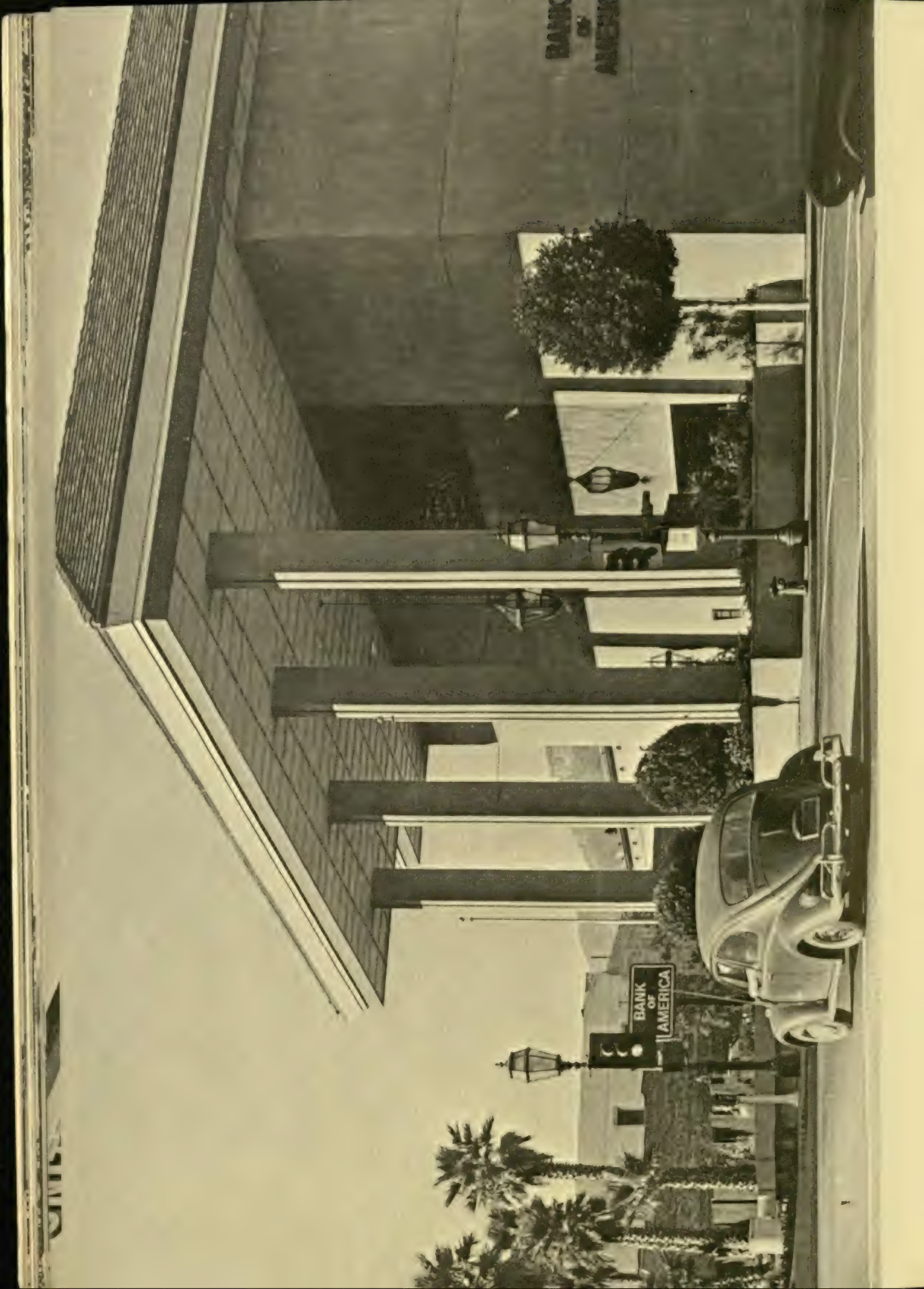




## THE UNITED CALIFORNIA BANK BUILDING

The west corner of the Canon Perdido-State Street intersection is of special interest to all of us because it was here that Mortimer Cook, a century or so ago, unloaded his small iron safe from a wagon, having brought it to Santa Barbara by boat, and opened his new bank. At the turn of the century the First National Bank occupied the site in a two-storied building whose entrance was at the corner. Above the bank on the second floor the local chapter of the Y.M.C.A. had its quarters, and this circumstance led to a really humorous incident: immediately after the San Francisco earthquake a gentleman from that city came to Santa Barbara for rest and relaxation and a general change of scene. Needing a little pocket money, he went into the bank to cash a small check. As he stood before the teller's cage, Mr. Reynolds, the Y.M.C.A.'s physical director, began a calisthenics drill with dumbbells and a large class of older boys immediately over his head. The wood-studded building shook with the intensity of the rhythm, and the man from San Francisco rushed out to the middle of the street and waited there for the building to collapse in ruins. Other customers of the bank watched his frantic rush with open mouthed astonishment. (Oh yes. I made one in many of those rhythmic dumbbell drills in the Y.M.C.A. gymnasium). Two decades later the new bank building, which had taken the place of the old one, was indeed a structure from which both bankers and customers fled many times in the early summer of 1925, at the first suspicion of a jiggle.

The newly erected building of our picture is interesting for many reasons. The large door in the middle of the massive plain white front is eye-catching and does much to enhance the appearance of the intersection.



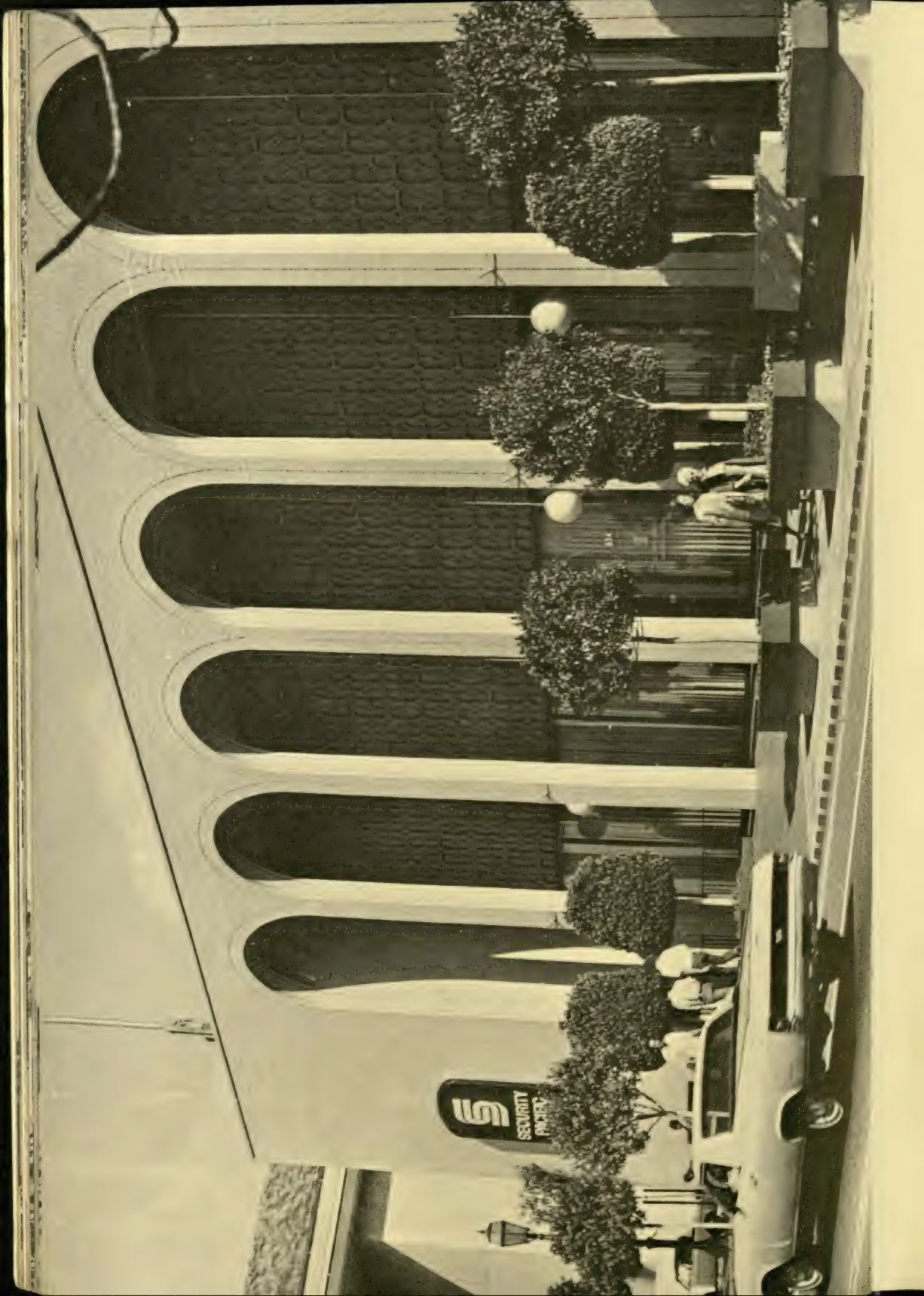


## THE BANK OF AMERICA BUILDING

This fine building is the headquarters in Santa Barbara of the huge banking corporation that goes by the name of the Bank of America. It is new and up-to-date in every feature. It is very suggestive that it was this place, the north corner of the State-Canon Perdido Intersection, that was selected as the site for it. Decades ago, when the moving picture industry was coming into full bloom, the popular Tally's Theater was here. I can remember very well the days and the evenings when we attended this Theater because of the high quality of the pictures that were shown on its screen.

Another interesting, even though small to insignificant feature of this bank building is that one of its branches, the one five or six blocks farther "south" on State Street, still uses the word "Estado" in its name. Others of its branches do not use the term. There are, for example, the "State-La Cumbre Branch" and the "Valerio-State Branch" listed in the telephone book; but this one is the "Estado-Cota Branch". This is one of the few instances where "Estado" still is in use. In the post-earthquake days, the wish to preserve the traditions of the Old Spanish Days was very strong and, bowing to this wish, the City Council changed the name of our main street from "State" to "Estado". There have been several other and somewhat similar attempts to change names here. When Albert, King of the Belgians, admittedly the most heroic figure of his generation, visited Santa Barbara after the First World War, the City Fathers changed the name of the street, or road, that runs from the Old Mission across the Riviera to Salinas Street at Five Points to "King Albert Boulevard". Although the change was accepted generally at that time, it soon reverted to "Alameda Padre Serra". "Estado" for "State Street" has suffered a similar fate.

It is noteworthy for the old-timers, too, that the "vacant" lot next to this handsome building, that now is being used as a parking lot, in the first decade of this century served as an out-of-doors basketball court for the Y.M.C.A. gymnasium classes — this Association having its headquarters on the second floor of the building that stood on the corner immediately across State Street from the present Bank of America Building.

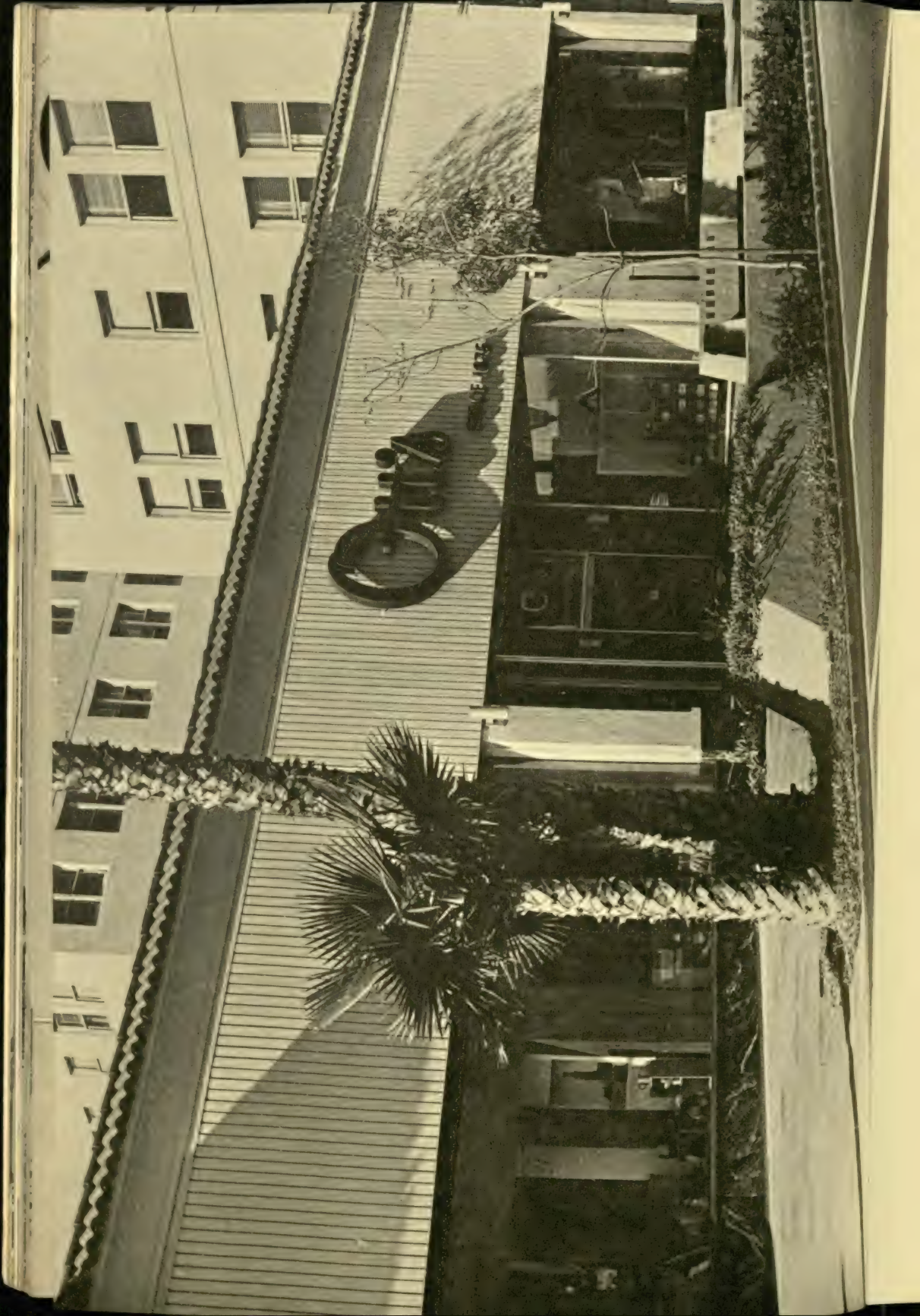




## THE SECURITY PACIFIC NATIONAL BANK BUILDING

When, about the turn of the century, the Commercial Bank moved its place of business from the Victoria Street corner to the rapidly improving (from the business point of view) "center of town" corner — where José Lobero had his saloon in the old days — it erected here a building that was drawn along classical lines, the façade composed of four heavy columns which supported the usual Greek pediment. It was an impressive building and it added much to the steadily growing importance of the intersection. However, it was vulnerable to some of the vagaries of our Southern California climate (a century earlier, in 1812, an unusually severe earthquake had demolished the Mission buildings hereabouts and extended a couple of hundred miles to the south of us, but this catastrophic event had occurred in the adobe days and was all but forgotten). Presently the bank was absorbed by a Los Angeles concern, the Pacific-Southwest Bank. Today, after other mergers and changes of name, the large building seen in this picture stands forth conspicuously, located diagonally — or "kitty-corner" if that expression better suits your fancy — across the intersection from the old First National Bank which we have just finished considering at some length. It has an interesting facade. The high-columned, narrow arches must proclaim to every tourist — the townspeople now take them for granted — how styles even in architecture may change as the decades pass, just as does the character of whole blocks (this reference is, of course, to the fact that the first block of East Canon Perdido Street is no longer "Chinatown" and the old adobe-walled Lobero Theater is now the classy George Washington Smith Lobero Theater).

At the extreme left of the picture is a very abbreviated glimpse of the corner of the new Bank of America building.

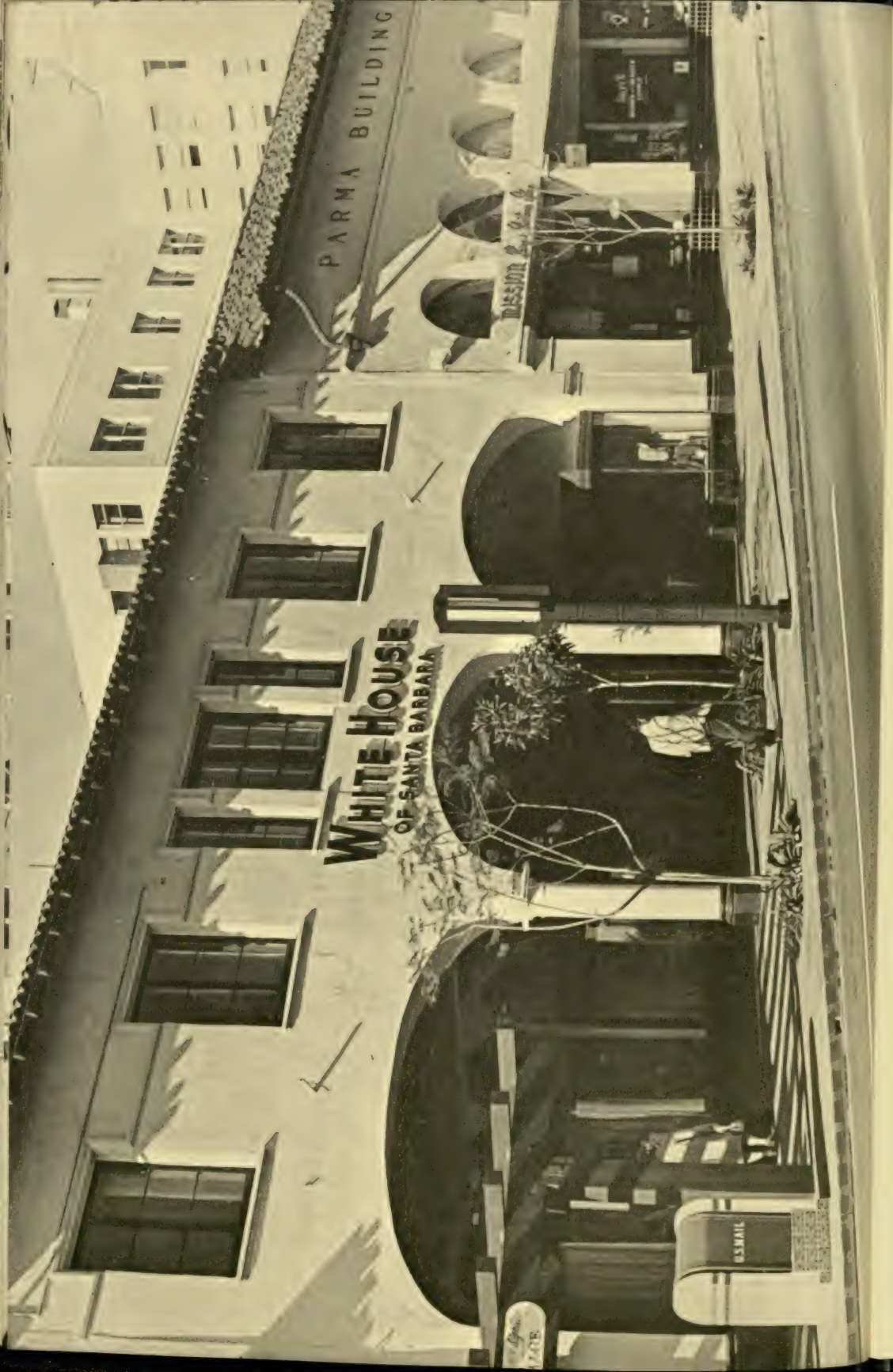




## OTT'S, 1875

Santa Barbara is, if one excepts the Indians who lived here for countless centuries before the coming of the Europeans and those who built with sundried adobe bricks in the mañana days, a young community. And so it happens that any business or other organization that has been in existence here for a hundred years or thereabouts is to be considered very old indeed. Conscious of this fact, the Otts of this day have placed on the front of their building in the 700 block the date when the founder, Adam Ott, first opened his front door for business. 1875! Why, that goes back to the days before the railroad, and many years before the advent of the automobile and the airplane and television! Why, State Street was a dirt road in those days. 1875!

A quarter of a century later, State Street was paved and guttered and across this expanse of asphalt were Tomlinson's Saddle & Bridle Store, Henry Short's Sporting Goods Store — it was Henry Short who attempted to pick up a skunk by the tail one evening when he was riding with friends along the beach to the west of town — and Boeseke & Dawe's Hardware Store. A half century later the automobile had taken possession of the street to so nearly complete a degree that Mrs. Brinkerhoff's buggy was the only horse-drawn equipage to be seen on the street, or in the town for that matter. Tomlinson's was gone and so was Short's, that gathering place for the boys and young men of the community. And today, a century later . . . well, well! Tempus fugit! Yes indeed, tempus fugit!





## THE 700 BLOCK — SHADY SIDE

This picture, the one that precedes it, and the one that follows, show the shady side of State Street a half mile and more above the East and West Boulevards just before noon on a bright day. The sun is approaching its high point in the sky but has not reached it yet, as the shadows on the sidewalk indicate clearly to the observant.

The name of the building in the left center of the picture catches the eye of the tourist by its perhaps curious wording: "White House of Santa Barbara." One's first reaction may be that this building certainly is not the White House in Washington, of which we hear so very much these days. Then the much travelled viewer may remember that one of the oldest and best known stores in San Francisco has the same name, and so have many other places of business scattered widely over the land.

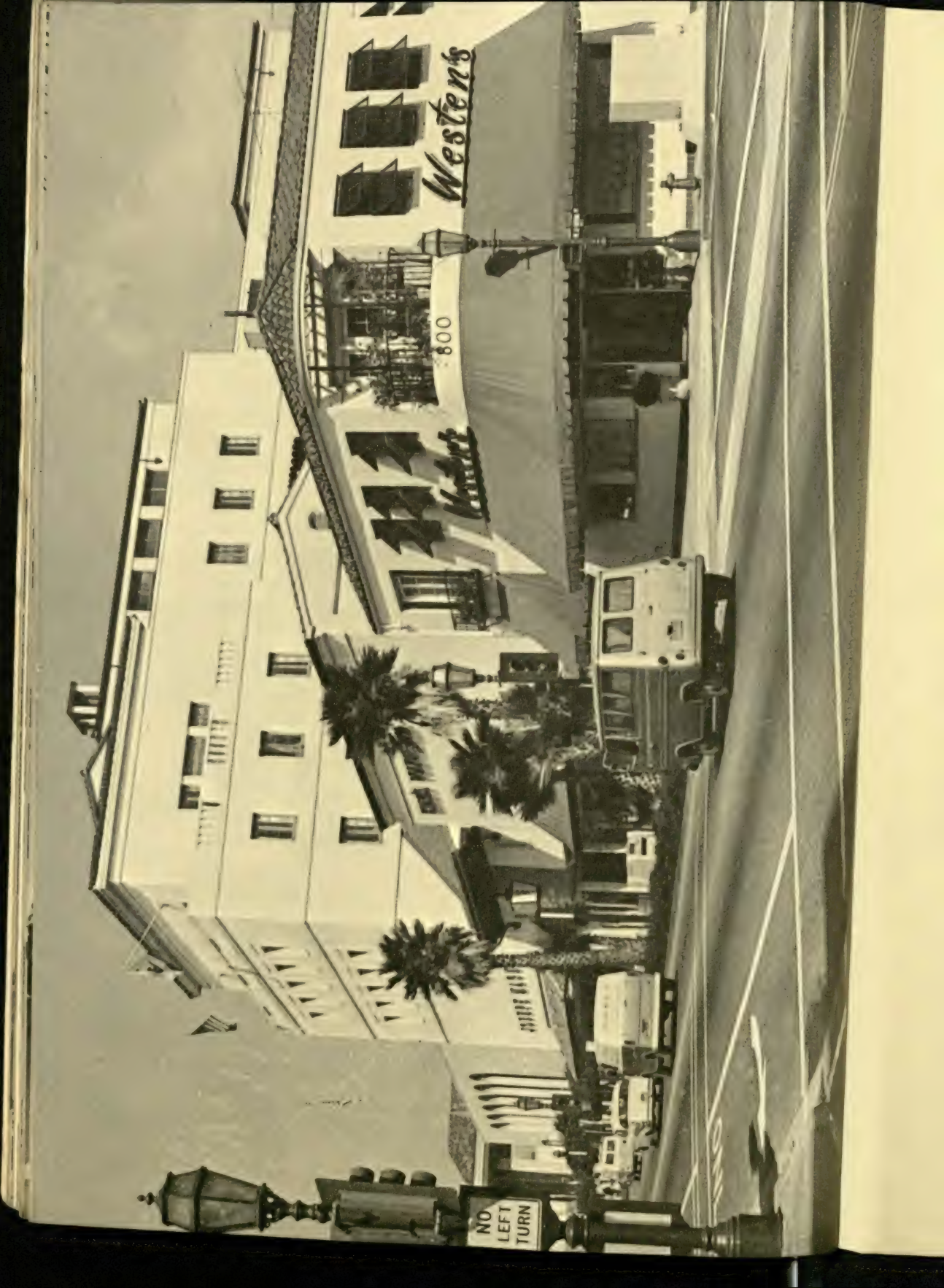
In the old days of a half century ago, there was a grocery and liquor store in the Parma Building, just as there was a Diehl's Grocery Store in the Howard-Canfield Building a block further up the street, and a Tisdell Grocery Store in the Upper Hawley Building three blocks further still. But vegetables are no longer sold on State Street. Obviously, times have changed and with them has changed the character of the businesses that can operate profitably on the main street of town.





## STATE STREET

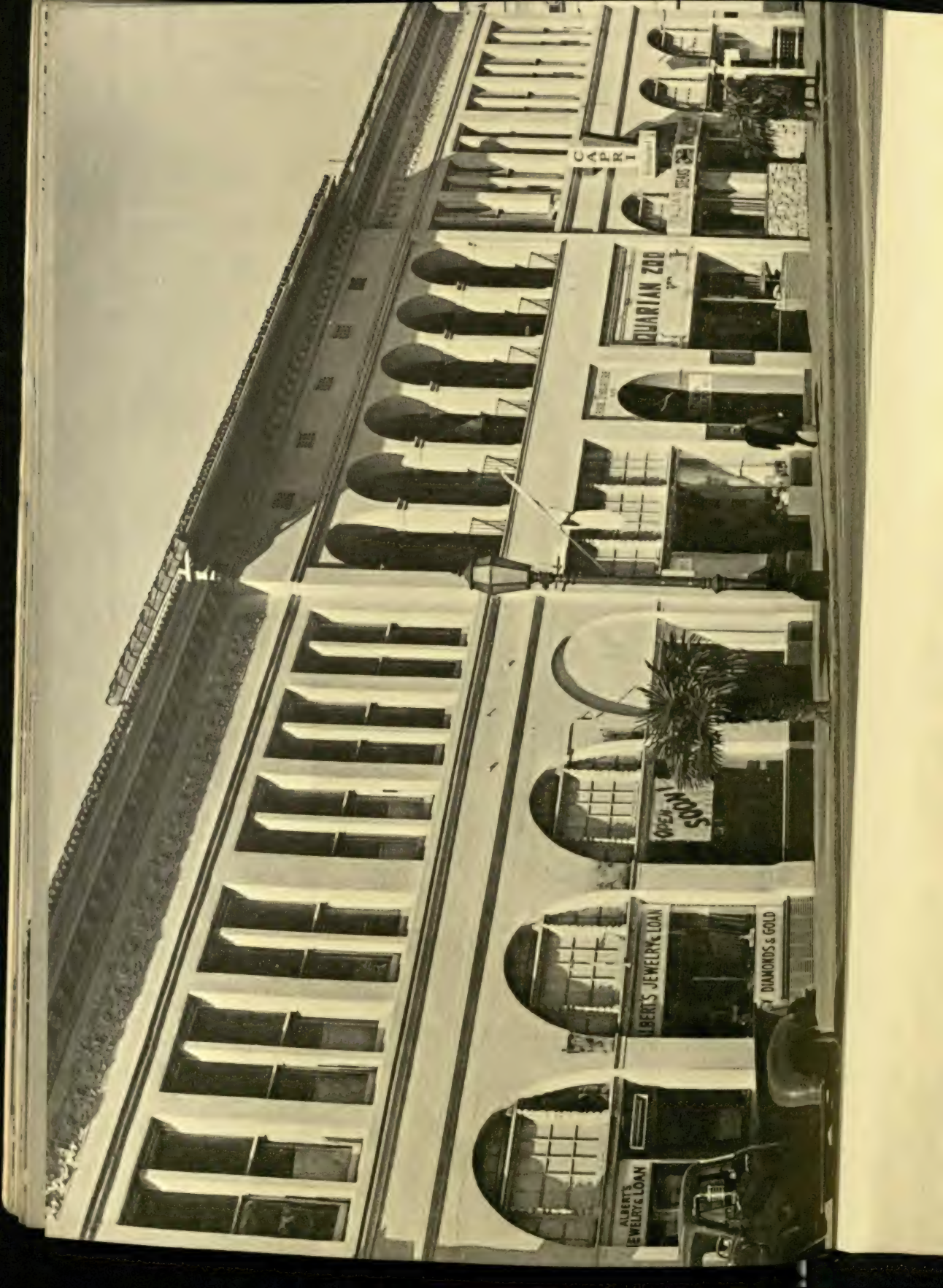
Perhaps the most interesting feature of this fine picture is the extended view it gives us of the street for some three-quarters of a mile. Very prominently in the center is Radio KIST, of course. Further up the street is a flag pole and flag that flies above the high-doored white building on the south corner of the Figueroa intersection. Very much further and on the extreme right of the picture — just under the crest-line of the mountains — is a white spot that could be the top of the pylon-flagpole on the Fox-Arlington Theater. Again, the new concrete work and the spindly, newly planted trees of the "New State Street" clearly are in evidence. The tall palm trees in front of the Ott's Building certainly deserve special mention. At first glance — and even at second — it seems to be impossible that evergreen trees so tall can be moved from one place to another many miles distant and still show little or no ill effects from the transplanting. The reason that this can be done with palms is that they are desert trees of the monocotyledonous kind and, as such, they make no long tap root. And so they are moved about in this extraordinary way.





### LOOKING NORTH IN THE 800 BLOCK

At the extreme left, across unseen De la Guerra Street, is a small bit of the corner of the Bank of America. On the far corner of this block is the high-arched bank building and, next to it, the large Joseph Magnin building, a relative newcomer to the street. The entrance to El Paseo is hidden behind the large white-topped meat truck, and so is more easily imagined than seen. This famous court and the equally famous "Street in Spain," with its uneven stone pavement, bow courteously to the De la Guerra house, the most famous house in all of Santa Barbara. The two-storied building on the corner, with the lady standing on the corner balcony and "800" printed in large figures immediately under her, once housed the County National Bank of the early days. The awning and the wide eaves declare to the knowledgeable that this is the sunny side of the street. On the far right — well out of the picture — is De la Guerra Plaza where, it is said by some, the first American flag was raised in the stirring days of John C. Fremont. Because Captain Haley oriented his street survey on the De la Guerra house, this is an especially interesting area.





## LOOKING WEST IN THE 600 BLOCK

In the old days before the War, before the Earthquake, and before the Depression — those three catastrophes by which we mark the passage of the years — this was the Fithian Building to some and “The Lower Clock Building” to others of our community. (The term “lower” referred to the building’s position on State Street and not at all to its height above the pavement, for this was a *high* three-storied building with a cupola for the four faces of the great clock that was almost as high as the building that supported it). There were many finials on the eaves and triangles of various sizes and other ornaments here and there. Today, it is the Park Building, with the two stories above the sidewalk rising to a height of about half that of the former three stories. In place of the finials there are domestic pigeons on the eaves — another symbol of modernity and changing times.

This picture is particularly interesting because it shows State Street as it was before the 1960’s. The car parked against the curb is a visual reminder of the old days of a decade ago. It is worth the reader’s while to go back to the Winter 1970 issue of *Noticias* and to look closely at the picture of the Fithian Building. It is surprising to see two horse-drawn buggies, one on State and the other on Ortega, both parked on the wrong side of the street. The multi-wired telephone pole and the corner arc light are also worthy of note.

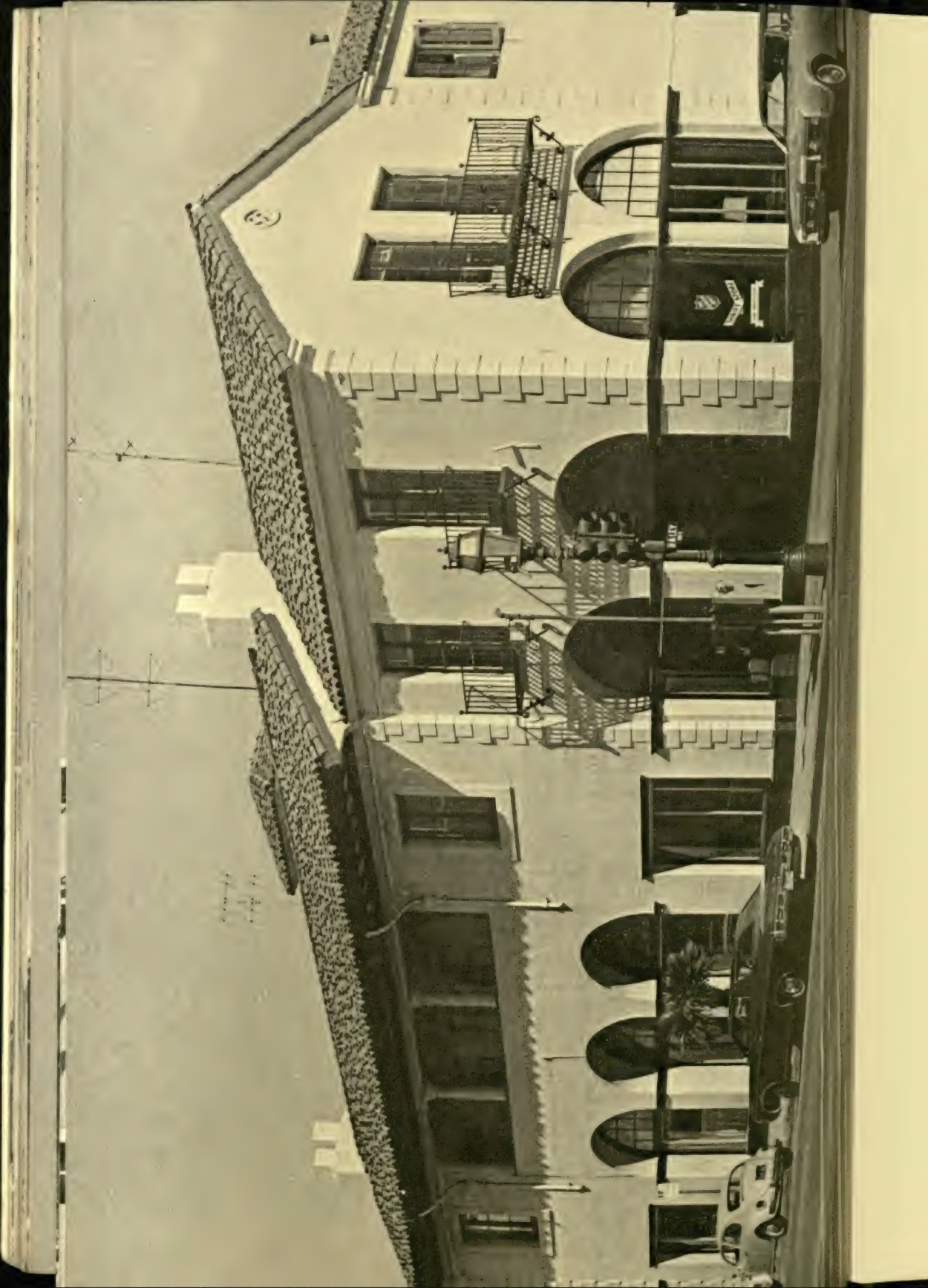




## THE BARBARA HOTEL

In the days when visitors came to Santa Barbara by train, this hotel, being only some three blocks from the Southern Pacific depot, was very conveniently located for those who had business to transact on State Street. The cross street named Gutierrez — the name of the intersection on which the hotel stands — brings up the question of how the names of these cross streets were chosen in the first place, especially since some of them have caused so much pain to those visitors who have backgrounds other than that for which our community is so justly proud.

For the most part, these streets were named for provincial governors, but there were exceptions: "Yanonali" was a locally famous Indian chief; "Mason" was the first American governor of California; "Victoria," "Sola," and "Micheltorena" were men appointed by the government in Mexico City; and so on. But when one gets to Islay and Pedregosa Streets, it is obvious that the good Captain Haley, who made the original survey, had come to the end of his gubernatorial list, for Islay is the name of the plant we call the wild cherry, and Pedregosa simply means stony. Mission was one of the paths, or trails, that led to the Old Mission. To the good captain it indicated the end of his survey and the limits of the city, some two miles above the surf. All of us, almost without exception, are grateful to him for not fastening for all time the name of the second Comandante of the Presidio to one of our much used streets. If we have difficulty with "Carrillo" and "De la Guerra," what would we have done with "Goycoechea"?

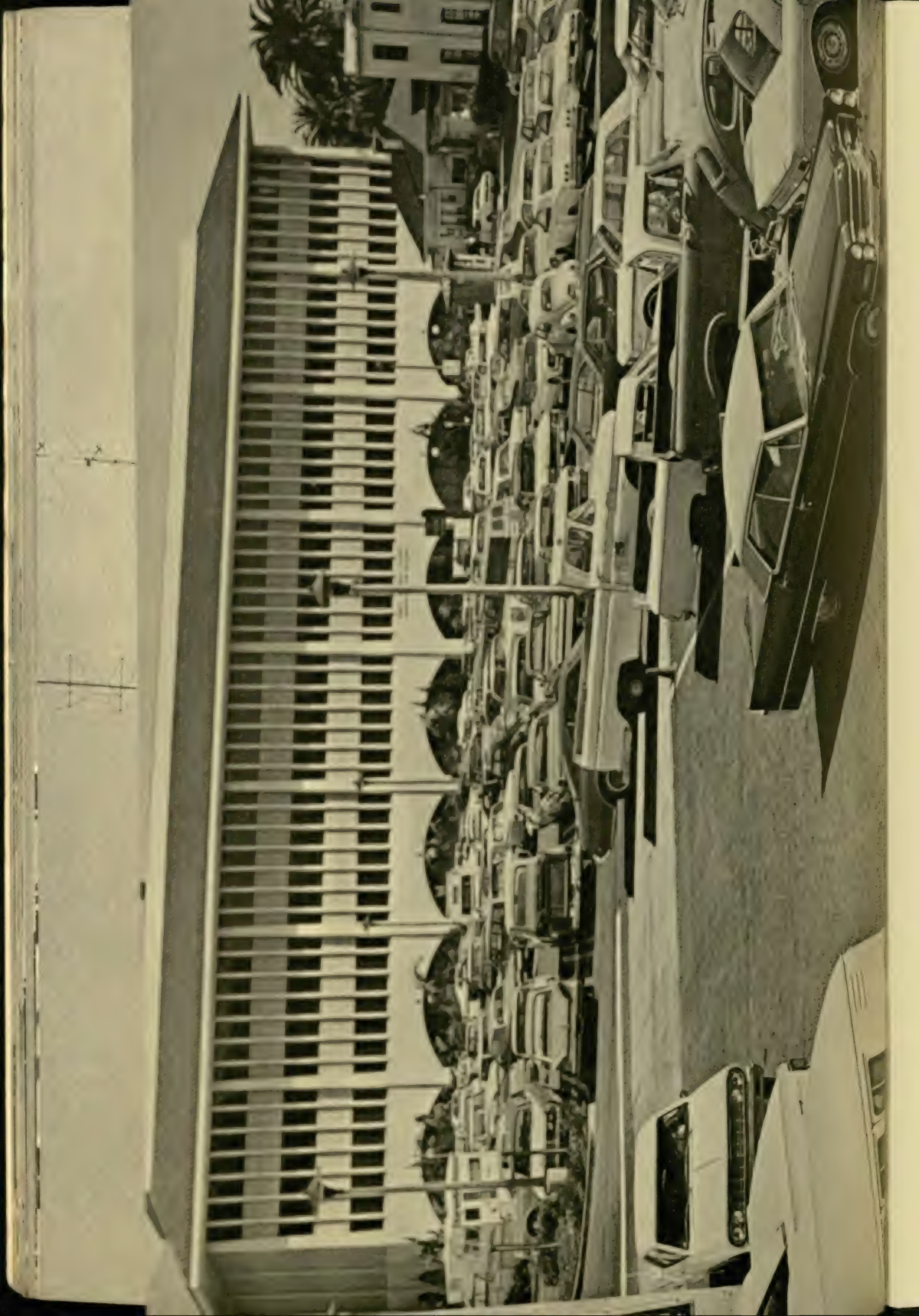




## THE HALEY - STATE INTERSECTION

As the street sign proclaims so convincingly, this is a photograph of Haley Street at State. At one time in our history it was the beginning of an important and convenient link between the town proper and Milpas Street (for our full understanding of the situation it must be said here that "Milpas" means corn fields). So important a link was it that a branch of the street railway system extended along it. Midway in its length was the Estero, which in winter was covered with water (if the rains of any given year were sufficient to accomplish this) and in summer it was a flat, alkaline area of considerable extent where the circuses set up their huge tents each year and where we boys played baseball during the season. Today the street is much used, but for other purposes, and the famous Estero has disappeared completely.

Mr. William Edwards, after looking carefully and a shade nostalgically at this photograph, said that this was the first building drawn by the firm of Edwards & Plunkett. When I first looked at it, I recognized it as the "Salvation Army Building." The automobiles parked beside the curb are useful in locating its position on State Street. Its arches and recessed balconies speak for themselves.



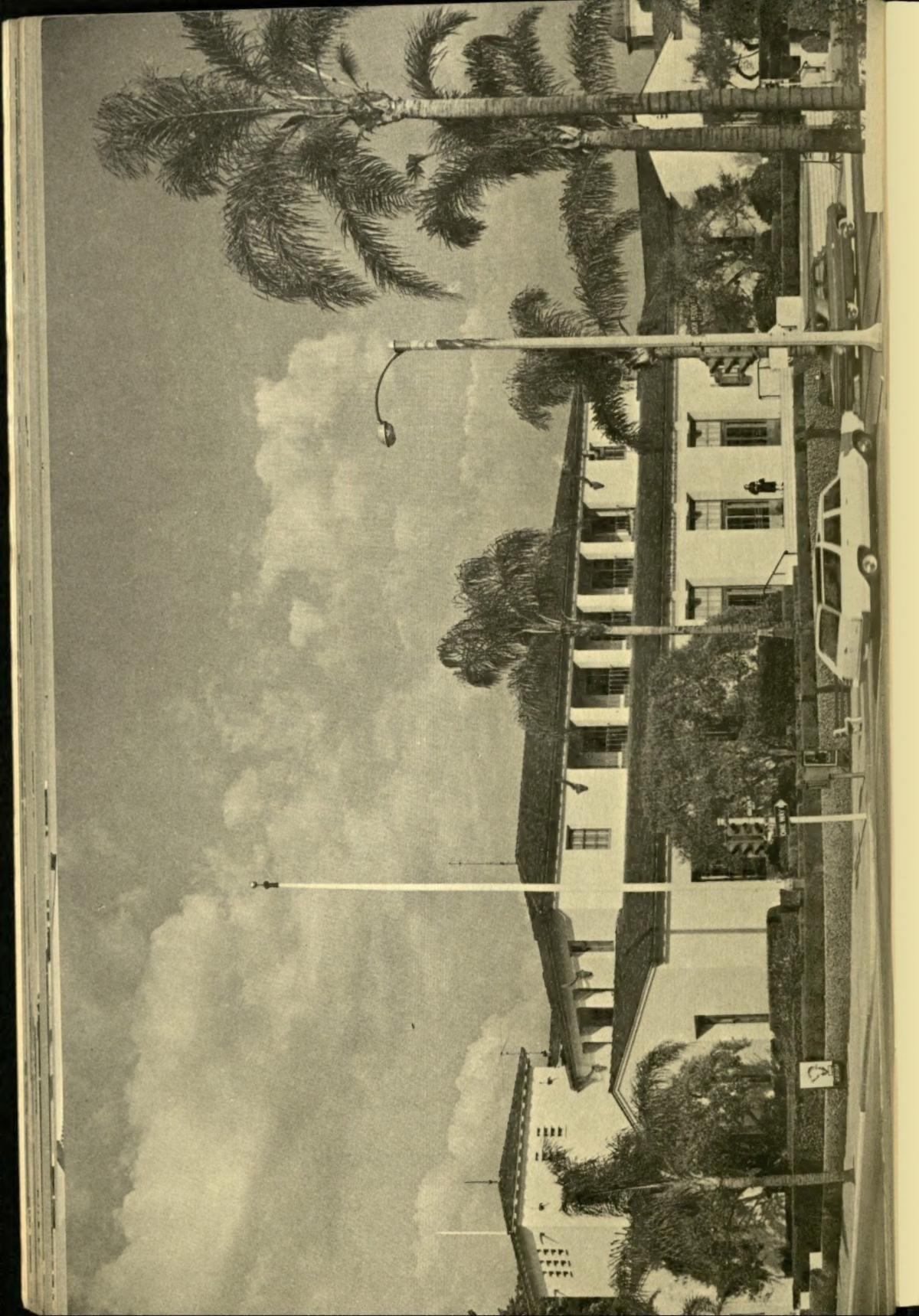


## A PARKING LOT

When it was ordained that automobiles hereafter should not be allowed to park on State Street between Victoria and Ortega Streets, it became necessary to use as parking lots the properties immediately behind the places of business on State Street. This being the case, we include here a picture of one of these parking lots.

This one is the lot behind the Granada Theater. It is reached from Anacapa Street. The big white building with the many smallish windows that rises on the north corner of the Anapamu-Anacapa intersection is the addition to the Court House that was erected a few years ago. Some humorist, possibly self-styled, has spoken of it as the "Bird Cage." The trees on the right side of the picture are palms growing on the Court House lawn.

Living in this city of Spanish California tradition, one cannot but speculate on what General Portolá would say were he to ride into Santa Barbara as he did some two centuries ago, stumbling unwittingly upon this seemingly chaotic collection of horseless vehicles! Yet the parking area serves a very necessary purpose for present-day shoppers and other Santa Barbarans. How did we manage to get along without it a few years ago?





## THE POST OFFICE

The Post Office is the Post Office, and that is about all that there is to say about it except that, though it is on Anacapa and not State Street, both Mr. Obert and I thought that it is so beautiful a building and so important a one that it should not be left out of this series of pictures.

On second thought, because the "Post Office" is the most often visited building in every one of our communities, it might be of interest to mention where our first post offices were located before the Earthquake and before the War and before the Turn of the Century; and to describe the peregrinations as the center of population has shifted and as the automobile has displaced the horse and buggy as a means of conveyance.

In 1900, the post office was in a large, rather nondescript, unattractive building on State Street below Ortega. I remember that my father walked to it every morning to get his mail from a box there, and that, on occasion, I rode my bicycle or my horse to it. At that time, there may have been about 5,000 people living within our city limits. After the building of the Potter Hotel, the City grew rapidly both in population and in importance; and then a new and a conspicuously elegant building was erected for the post office on the east corner of the State-Anapamu intersection. We were proud of this handsome building. Presently, it became obvious to all of us that this new building was too small to meet the needs of the steadily expanding community, so a new building, one designed to meet our peculiar architectural needs, was built on the east corner of the Canon Perdido-Anacapa intersection — a part of it on land that, in the first years of our community life, was held to be a part of the Santa Barbara Presidio. And now there is some talk to the effect that the building needs additional room in which to function effectively.

### **THOMAS MORE STORKE**

The Board of Directors of the Santa Barbara Historical Society, at their meeting of November 15th, passed a resolution memorializing Thomas More Storke who died in Santa Barbara on October 12th, 1971 at the age of 94. The distinguished journalist was a vital factor in Santa Barbara's history for more than three quarters of a century and for many years an honorary director of our Society.



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\*Deceased